CATHEDRAL CHANTS
EDITED BY DR. RIMBAULT

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3rd Edition.

B.F. LEAVENS.

Cathedral Chants

of the

XVI. XVII & XVIII Centuries

EDITED BY

Edward · F · Rimbault

LL.D, F.S.A.

London: D'Almaine & Co. 20, Soho Sqre. 1844.

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PREFACE.

T a time like the present, when all subjects connected with the service of the Church are received with such increasing interest, the present volume of Chants, by the most eminent Church Musicians of the last three centuries, cannot fail to be acceptable to all who desire the restoration of our Choral Service.

The beautiful harmonies of the sixteenth and seventeenth centuries, and their admirable fitness for religious worship, are beginning to be generally felt and acknowledged; and the time is rapidly approaching when the flimsy and undevotional chords of later times will be banished the house of God, and the works of the Fathers of English Church Harmony be once more restored to that service for which they were originally intended.

The form of Chant adopted by the Composers at the Reformation is that termed the *single* chant, which answers to one verse of the Psalm, and corresponds in this particular with the Gregorian. The *double* chant extends to two verses; each part of the chant being divided into the same number of bars as the single. These are peculiar to the church of England, and date no higher than the commencement of the eighteenth century.

The earliest printed harmonized chants are those contained in Barnard's "First Book of Selected Church Musick, 1641;" Clifford's "Divine Services and Anthems, 1664;" Lowe's "Directions for the Performance of Cathedral Service, 1664;" and Playford's "Introduction to the Skill of Musick, 1673."

The first printed *Collection* of Chants appeared about the middle of the last century, under the following title: "Fifty Double and Single Chants, being the most favourite, as performed at St. Paul's, Westminster, and most of the Cathedrals in England. *London, printed for C. and S. Thompson, at No. 75, St. Paul's Church Yard.*" This was followed by that of Dr. Beckwith, which contains an appropriate Chant for every Psalm. These were succeeded by those of Dr. John Clarke, Marsh, Cross, and others, too numerous to mention. Of late years, two Collections have appeared of more pretensions; one edited by

Alfred Bennett and Dr. Marshall; the other by John Goss, Organist of St. Paul's Cathedral*. Still some work appeared to be wanting in which *all* the really good old Chants might be collected together, and all the *ornamental* and *unison* Chants, together with the compositions of modern date (which abound in the two last-named collections) carefully omitted. With a view to supply the want of a work of this nature, the following collection has been undertaken.

The materials have been in a great measure drawn from unexplored sources, amongst which the Editor may name the magnificent library of Christ Church, and the Music School, at Oxford; the Fitzwilliam Museum, Cambridge; and the ancient library of the College at Winchester. In addition to which, he has been favoured with permission to consult the books of the various cathedral and collegiate establishments where some of the composers were organists. By this means a correct text has been insured, and the original harmonies in many cases restored.

The Editor's object has been to provide a *standard* book of Chants for the service of the Church, and to rescue from oblivion some specimens of the great Founders of English Church Harmony; and if he has succeeded in these points, his aim has been fully answered.

E. F. R.

Grosvenor Cottage, Park Village East, Regent's Park.
A. D. MDCCCXLIV.

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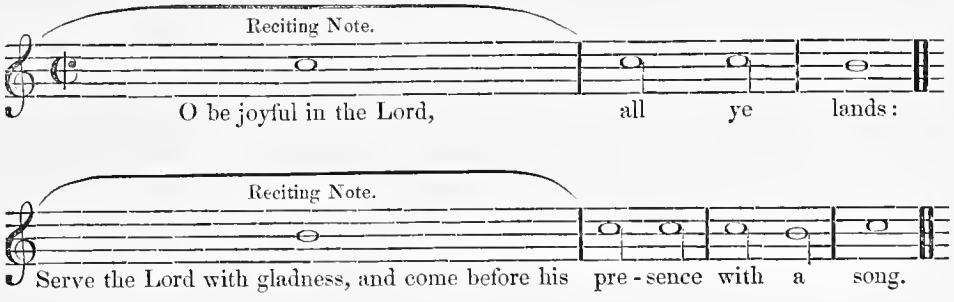
* There is another Collection, edited by Joseph Warren, which professes to contain *double* chants by writers of the sixteenth and early part of the seventeenth centuries! As *double chants* did not come into use before the commencement of the *eighteenth* century, these, it is obvious, cannot be genuine. They are probably made up from harmonies contained in old Services and Anthems—a practice which cannot be too strongly reprehended.

Directions for Chanting.

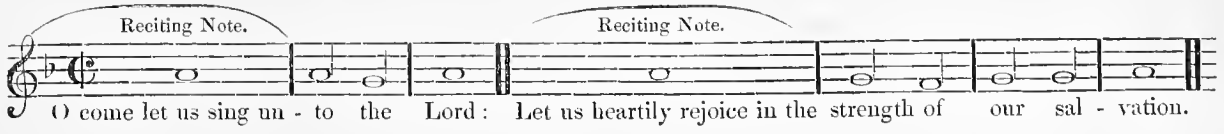
CHANTS are of two kinds, Single and Double. A Single Chant is a short and simple melody divided into two parts by double bars, and is sung through to every verse; the first section of the Chant being applied to the first part of the verse, as far as the colon; and the second section to the remainder of the verse.

The first note of each section is the *reciting* note of the Chant, to which many syllables must be sung. The exact number depends upon the length of the Psalm; but *three*, at least, must be reserved for the remaining bars of the first section of the Chant; and *five* syllables, at least, must be reserved for the remaining bars of the second section.

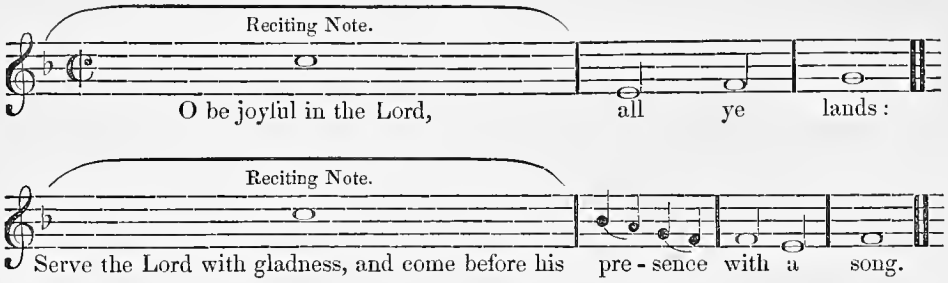
EXAMPLE.



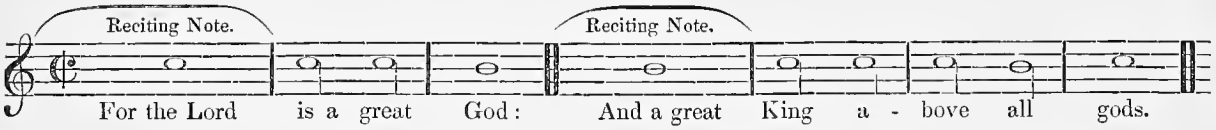
When one of the final words consists of two short syllables, but one note should be given to it, as in the concluding bar of the next Example.



In Chants of a more florid nature, two crotchets must be sung to one syllable; as in the second phrase of the following Example.



The number of syllables given to the non-reciting notes must always be regulated by the sense of the words. It will sometimes be necessary to sing two syllables to a non-reciting note, thus:



A Double Chant is divided into four parts by double bars, and is exactly equal to two Single Chants. It is sung through once to every two verses; and if the Psalm contains an odd number of verses, the last half of the Chant must be repeated for the final verse.

The *fault* especially to be avoided in Chanting, says a late reverend Divine,* is *hurry*. Even the monotonous words allotted to the recitation note, how many soever they may be, are not to be mingled together in confused rapidity, or sung at all quicker than the words belonging to any other note of the Chant. Such a practice is very unpleasing and dissonant; and what is more, is highly irreverent. Every syllable should be distinctly and deliberately articulated; and, as far as possible, the emphasis given as it would be by a correct speaker or reader.

The *excellence* constantly and above all things to be aimed at in Chanting, is *to be in earnest—devoutly* in earnest; to sing, not as a mere exercise of skill or opportunity of display, but as an act of holy worship and service; to "sing with the spirit," and to "lift up the heart" with the voice, "unto God in the heavens."

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* Chanting Simplified; in an Arrangement of the Canticles, &c. of the Church; for those who are unskilled in Music. By the Rev. T. G. Ackland, D.D. *London: George Bell.*

Biographical Notices of the Composers

WHOSE

COMPOSITIONS ARE CONTAINED IN THIS COLLECTION.

THOMAS TALLIS, one of the greatest musicians of the sixteenth century, is supposed to have been born about the year 1520. He received his musical education at St. Paul's School, in conjunction with Redford, Edwards, Blitheman, Shepperd, Allwood, and others, at the time when Thomas Mulliner was master of the boys. He was appointed a Gentleman of the Chapel Royal towards the end of the reign of Henry VIII, and continued in that capacity during the reigns of Edward VI, Queen Mary, and part of that of Elizabeth. Tallis died on the 23rd of November, 1585; and was buried in the old parish church of Greenwich, in Kent. The Editor is in possession of a MS. volume of vocal and instrumental compositions collected by Thomas Mulliner, containing many unpublished compositions, of Tallis and his contemporaries.

RICHARD FARRANT was a Gentleman of the Chapel Royal in the year 1564, and afterwards Master of the Children of St. George's Chapel at Windsor. He died on the 30th of November, 1580.

WILLIAM BYRD was brought up in the Music School attached to the Old Cathedral of St. Paul, and received the rudiments of his education from Tallis. He died at an advanced age in 1623. See the Editor's *Life of William Byrd*, printed by the Musical Antiquarian Society.

THOMAS MORLEY was a pupil of William Byrd, and, according to Wood, took his degree as Bachelor of Music in 1588. In 1591, he was organist of St. Paul's Cathedral. The precise date of his death has not been ascertained, but it is supposed to have been about the year 1604.

JOHN FARRANT, supposed to have been a son of Richard Farrant before mentioned, was organist of Salisbury Cathedral about the year 1598.

WILLIAM CHILD, Mus. Doc was a native of Bristol, and the pupil of Elway Bevin. He took his degree as Bachelor of Music in 1631; and in 1636 was appointed one of the organists of St. George's Chapel, at Windsor. In 1663, the University of Oxford conferred on him the degree of Doctor in Music. He died at Windsor in 1697, in the ninetieth year of his age.

PELHAM HUMPHRIES was educated in the Chapel Royal, under Captain Cook, whom he succeeded as Master of the Children in the year 1672. He died in 1674, in the twenty-seventh year of his age; and was buried near the south-east door in the Cloisters, Westminster.

CHRISTOPHER GIBBONS, Mus. Doc. the son of Orlando Gibbons, was educated under his uncle, Ellis Gibbons, organist of Bristol. He was a chorister in the Chapel Royal, and afterwards private organist to Charles II. In 1664, the University of Oxford, at the suggestion of the King, honored him with the degree of Doctor in Music. He was appointed organist of Westminster Abbey at the Restoration, and died in the year 1676.

THOMAS PURCELL, Gentleman of the Chapel Royal in the reign of Charles II, and Master of the King's Band, died in the year 1682, and was buried in the Cloisters of Westminster Abbey.

Rev. WILLIAM TUCKER Gentleman of the Chapel Royal in the reign of Charles II, and Precentor of Westminster Abbey. He died in the year 1690.

HENRY PURCELL, born in 1658, and died in 1695. See the Editor's *Life of Henry Purcell*, prefixed to the new edition of his *Sacred Works*.

JOHN BLOW, Mus. Doc. succeeded Pelham Humphries as Master of the Children of the Chapel Royal in 1674. He died in 1708, in the sixtieth year of his age.

Rev. HENRY ALDRICH, D.D was appointed Dean of Christ Church, Oxford, in 1689. He was equally distinguished as a scholar, a theologian, a profound critic, an architect, and an excellent musician. He died in 1710. See an account of his life in the *New Biographical Dictionary*, published by the Society for the Diffusion of Useful Knowledge.

HENRY HALL, Jun. organist of Hereford Cathedral, died in 1713.

DANIEL PURCELL, the brother of Henry Purcell, from whom he derived his musical knowledge, was organist of Magdalen College, Oxford, and afterwards of St. Andrew's Church, Holborn. He died in 1717.

RICHARD GOODSON, Mus. Bac. organist of New College and Christ Church, Oxford, was elected Professor in that university, July the 19th, 1682. He died in the year 1718, and was buried in the chapel adjoining to the choir of Christ Church.

WILLIAM CROFT, Mus. Doc. was born in the year 1677, and received his musical education in the Chapel Royal, under Dr. Blow. In 1700 he was admitted a Gentleman Extraordinary of the Chapel Royal; and in 1707, upon the decease of Jeremiah Clarke, he was appointed joint organist with his master, Dr. Blow. In 1709 he was elected organist of Westminster Abbey. This amiable man and excellent musician died in 1727, in the fiftieth year of his age. A very large number of Dr. Croft's

compositions remain still in manuscript. The Editor is in possession of *forty-five* anthems (many of them autographs), that have never yet been published.

THOMAS TUDWAY, Mus. Doc, received his education in the Chapel Royal, under Dr. Blow. In 1664 he was elected organist of King's College Chapel, Cambridge; and in 1681 was admitted to the degree of Bachelor in Music. In 1705 he was created Doctor in Music, and honored with the title of Public Professor of Music in that university. He died in the year 1730.

WILLIAM HINE received his musical education under Mr. Hyte, organist of Magdalen College, Oxford, and Jeremiah Clarke, organist of St. Paul's Cathedral. In 1711 he was appointed organist of Gloucester Cathedral; which situation he resigned, in consequence of ill health, in 1732. He died in 1739. A collection of his compositions was published for the benefit of his widow, under the title of "Harmonia Sacra Glocestriensis, or select Anthems for 1, 2, and 3 voices, and a Te Deum and Jubilate, together with a Voluntary for the Organ, composed by Mr. William Hine, late organist of the Cathedral Church at Gloucester."

JOHN WELDON was a pupil of John Walter, organist of Eton College, and afterwards of Henry Purcell. From Eton he went to Oxford, and was appointed organist of New College. In 1708 he succeeded Dr. Blow as organist of the Chapel Royal. He died in 1736, and was buried in the church-yard of St. Paul's, Covent Garden.

WILLIAM TURNER, Mus. Doc., Gentleman of the Chapel Royal in the reign of Charles II, and a composer of great excellence. Many of his manuscript Services and Anthems are in the possession of the Editor. He died in 1740, at the age of eighty-eight; and was buried in the Cloisters, Westminster Abbey.

THOMAS WANLESS was admitted to the degree of Bachelor in Music at Cambridge in 1698. In 1700 he was elected organist of York Cathedral; and in 1703 he published a collection of the words of the various Anthems as used there. A copy of this volume, which is now excessively rare, is in the possession of the Editor. Wanless was the author of many Anthems, and also a beautiful Litany.

BENJAMIN LAMB, organist of Eton College, and Verger of the Chapel of St. George at Windsor, in the year 1699.

WILLIAM MORLEY, Mus. Bac. took his degree at Oxford in 1715, in which year he was also appointed Gentleman of the Chapel Royal. About 1720 he published "A collection of New Songs set to Musick by Mr. W. Morley and Mr. John Isum." He is supposed to have died about 1738.

THOMAS DEAN, Mus. Doc. was a contributor to Playford's "Division Violin, 1692." At the beginning of the eighteenth century he was appointed organist of Warwick and Coventry. He took his degree of Doctor in Music at Oxford in 1731.

— BRAILESFORD, a composer of songs and music for the organ at the beginning of the 18th century.

THOMAS PRESTON, organist of the Collegiate Church at Ripon, Yorkshire, in the beginning of the eighteenth century.

EDWARD PURCELL, a son of the celebrated Henry Purcell, was elected organist of St. Margaret's, Westminster, in July, 1726. He was also organist of St. Clement's, Eastcheap; and died in 1740.

CHARLES KING, Mus. Bac. was educated in the choir of St. Paul's, under Dr. Blow. In the year 1704 he was admitted to the degree of Bachelor in Music in the University of Oxford. He succeeded Jeremiah Clarke as Almoner of St. Paul's, and died in the year 1748.

WILLIAM LEE, organist of the Collegiate Church, Southwell, about the year 1724.

— TOMLINSON, a Vicar Choral in the Cathedral of York, about the year 1724.

THOMAS KELWAY was appointed organist of Chichester Cathedral in 1720, where he continued till 1744.

Rev. WILLIAM FELTON Prebendary of Hereford Cathedral in 1745.

RALPH ROSINGRAVE, organist of the Cathedral of Christ Church, and St. Patrick's, Dublin, died in 1747.

JOHN TRAVERS received his musical education in the Chapel of St. George, Windsor; he was afterwards placed under Dr. Greene; and, in 1725, became organist of St. Paul's Church, Covent Garden. Upon the decease of Jonathan Martin, in 1737, he was appointed organist of the Chapel Royal. He died in 1758.

JOHN ROBINSON, organist of Westminster Abbey, and also of the parish churches of St. Lawrence, Jewry, and St. Magnus, London Bridge, in the year 1728; he was educated in the Chapel Royal, under Dr. Blow, and was esteemed a fine performer on the organ. He died at an advanced age in 1764. There is a fine portrait of him, sitting at a harpsichord, engraved by Vertue.

GEORGE WALSH, organist of Christ Church, Dublin, died in 1765.

EDWARD HIGGINS, Vicar Choral of Christ Church, Dublin, died in 1769.

RICHARD LANGDON, Mus. Bac. successively organist of Exeter, Bristol, and Armagh Cathedrals. He was the son of the Rev. Tobias Langdon, "Priest Vicar of the Cathedral Church of St. Peter in Exon, a celebrated Master of Musick."

WILLIAM SAVAGE succeeded Charles King as Almoner of St. Paul's in 1748. He died in 1774.

JAMES KENT was born in the year 1700, and was brought up in the choir of Winchester, under Vaughan Richardson. He was for some time organist of the chapel of Trinity College, Cambridge, but finally settled at Winchester, as the organist of the College. He died in 1776.

MAURICE GREENE, Mus. Doc. was brought up in the choir of St. Paul's, under Brind, the organist of the Cathedral. He was early noticed as an elegant player and composer for the church, and obtained the place of organist of St. Dunstan's in the West, before he was twenty years of age. In 1717, on the death of Daniel Purcell, he was likewise elected organist of St. Andrew's, Holborn; but, the next year, his master, Brind, dying, Greene was appointed his successor. In 1727, he succeeded Dr. Croft as organist and composer to the Chapel Royal; and on the death of John Eccles, in 1735, he became master of the King's Band. He obtained his Doctor's degree at Cambridge in 1730, and was appointed public Professor of Music in the same university, in the room of Dr. Tudway. Greene died in 1775, and was succeeded, as composer to the Chapel Royal and master of his Majesty's Band, by his pupil, Dr. Boyce.

WILLIAM BOYCE, Mus. Doc. was born in 1710. He was appointed organist of Oxford Chapel, Vere Street, in 1734; and two years afterwards, on the death of Kelway, he was elected to fill that situation at St. Michael's, Cornhill. He succeeded Dr. Green as organist and composer to the Chapel Royal; and, in 1749, the University of Cambridge conferred upon him the degree of Doctor in Music. In addition to Dr. Boyce's own admirable productions, the musical world is indebted to him for the finest collection of "Cathedral Music," by the great English masters, that has ever been published, and which was in the first instance projected, and in part prepared, by his worthy master, Dr. Greene. Dr. Boyce died in 1779, and was buried in St. Paul's Cathedral.

WILLIAM HAYES, Mus. Doc. Professor of Music in the University of Oxford, and organist of Magdalen College, died in 1777.

Rev. PHOCIAN HENLEY, some time Rector of St. Anne's, Blackfriars, and of St. Andrew Wardrobe, London. He died in 1778.

RICHARD WOODWARD, Mus. Doc. organist of Christ Church Cathedral, Dublin, in 1778.

— FLINTOFT wrote some sacred music about 1780. Nothing is known of his biography.

THE EARL OF MORNINGTON, the father of the Duke of Wellington, was the author of many musical compositions. The University of Dublin conferred upon him the degree of Doctor in Music, and also elected him professor of music in that university. He died in 1781.

JAMES NARES, Mus. Doc. was for some time organist of York Cathedral. In 1758, on the death of Travers, he was promoted to the situation of organist and composer to the Chapel Royal, and succeeded Bernard Gates as the master of the children there. He died in 1783, and was buried in the church of St. Margaret, Westminster.

THOMAS BARROW was educated in the Chapel Royal, of which he became one of the gentlemen about the middle of the last century. He was also copyist to the Chapel Royal, and received two-pence per sheet for his writing. His voice was a high, loud, harsh counter-tenor. He was leader of the altos in the Oratorios, while under the management of Handel; this great composer admiring him for the strength of his voice and his steadiness. Barrow was a good musician; he wrote a pleasing Morning and Evening Service, which is still a favourite in the various choirs. This Service has lately been printed in the Editor's "Collection of Services and Anthems." He died in 1789.

THOMAS NORRIS, Mus. Bac. organist of Christ Church Cathedral, and St. John's College, Oxford, died in 1790.

JOHN WORGAN, Mus. Doc. organist of the Churches of St. Mary Axe and Aldgate, in 1770. He died in 1799, aged 66.

BENJAMIN COOKE, Mus. Doc was born in the year 1734. In 1762, he was elected organist of Westminster Abbey. He wrote much excellent church music, a list of which may be seen in Mr. Novello's *Life of Purcell*, p. 21. He died in 1793, and was buried in the Cloisters of Westminster Abbey.

JOHN JONES. organist of St. Paul's Cathedral in 1785, in which year he published "Sixty Chants, single and double," dedicated to the Dean and Chapter of St. Paul's. He died in 1795.

THOMAS SANDERS DUPUIS, Mus. Doc. was born in 1733, and succeeded Dr. Boyce as organist and composer to the Chapel Royal in 1779. He died in 1796.

JOHN CALAH, organist of Peterborough Cathedral in 1797.

PHILIP HAYES, Mus. Doc. Professor in the University of Oxford, and organist of Magdalen College, died in 1797.

JOHN RANDALL, Mus. Doc. Professor in the University of Cambridge, and organist of Trinity and King's Colleges. He died in 1799.

JOHN SOAPER, Lay Vicar of Westminster Abbey in 1779. A Litany of his composition is still in use at St. George's Chapel, Windsor.

J. HINDLE, Mus. Bac. some time Lay Vicar of Westminster Abbey. He took his degree as Bachelor of Music, at Oxford, in 1781.

— WAINWRIGHT, a composer of Glees about 1790.

WILLIAM WALOND, organist of Chichester Cathedral in 1775. He died in 1800.

THEODORE AYLWARD, Mus. Doc. some time organist and master of the children of his Majesty's Chapel of St. George, Windsor, and Professor of Music in Gresham College. He died in 1801.

JONATHAN BATTISHILL was born in 1738, and received his musical education in the Choir of St. Paul's, under Mr. Savage, to whom he was apprenticed. He was appointed organist of St. Clement's, Eastcheap, and of St. Martin Orgara; and subsequently of Christ Church, Newgate Street, London. He died in 1801.

SAMUEL ARNOLD, Mus. Doc. was born about 1739, and received his musical education in the Chapel Royal, under Bernard Gates and Dr. Nares. On the death of the latter in 1783, he was appointed his successor as organist and composer to the Chapel Royal. He died at his house in Duke Street, Westminster, October 22, 1802.

WILLIAM JACKSON was born in Exeter in 1730; in 1748, he went to London, and became a pupil of John Travers, organist of the Chapel Royal; he afterwards returned to Exeter, and became, in 1777, organist and master of the choristers, and also Lay-Vicar and Sub-Chanter of Exeter Cathedral. He died in 1803.

ALCOCK JOHN, Mus. Doc. was born in London, in 1715, and was admitted a chorister of St. Paul's, under Charles King. He was appointed organist of St. Andrew's, Plymouth, in 1737, and removed to Reading in 1742; in 1749 he was elected organist and Lay-Vicar of Litchfield Cathedral. He took the degree of Doctor in Music at Oxford in 1765. He resigned his situation as organist of Litchfield (retaining that of Lay-Vicar) about 1760, and was appointed organist of Sutton Coldfield, in Warwickshire, in 1761, and of Tamworth, in Staffordshire, in 1765. He died at Litchfield in 1801, aged ninety-one.

EDMUND AYRTON, Mus. Doc. was born at Ripon, Yorkshire, in 1734. He was educated under Dr. Nares, and, in 1764, was admitted a Gentleman of the Chapel Royal, and also, in 1730, Master of the children there. He was created Doctor in Music at Cambridge, in 1784, and died in 1808.

SAMUEL PORTER was a pupil of Dr. Greene. He was appointed organist of Canterbury Cathedral in 1756, and died in 1810.

WILLIAM RUSSELL, Mus. Bac. organist of the Foundling Hospital, and Christ Church, Spitalfields, died in 1813.

ROBERT COOKE was the son of Dr. Benjamin Cooke, and a composer of considerable ability. In addition to some clever glees and other secular music, he produced an Evening Service in C (printed in the Editor's collection of Services and Anthems), and an Anthem, beginning "I looked, and lo! a lamb stood on Mount Sion." He was unfortunately drowned in the Thames, in the year 1814.

RICHARD BELLAMY, Mus. Bac. Gentleman of the Chapel Royal, Almoner of St. Paul's Cathedral, and Master of the boys, died in 1813.

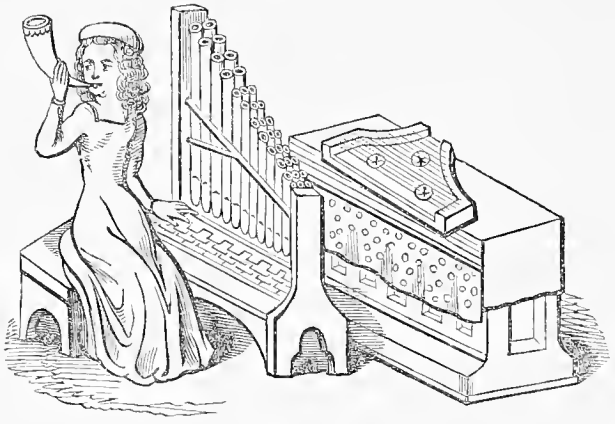
HENRY HARINGTON, M.D. was born at Kelston, near Bath, in 1727, and died in 1816.

JOHN DAVY was educated under Jackson, of Exeter, and was organist of Bedford Chapel in that city. He afterwards resided in London, and died in 1824.

JOHN STAFFORD SMITH, son of Martin Smith, organist of Gloucester Cathedral. He was many years organist of the Chapel Royal, and died in 1836, aged eighty-six.

SAMUEL WESLEY was born in 1766, and died in 1837, aged seventy-two.

ALFRED BENNETT, Mus Bac organist of New College, Oxford, died in 1830, aged twenty-five.



From an ancient illumination (MSS. Cotton. Tiberius, A. vii) in the British Museum.

Index to the Single Chants.

COMPOSER	KEY	NUMBER
Alcock, Dr.	E♭	77
———	E	78
Aldrich, Dr.	E minor	22
———	A	23
———	B♭	24
———	B♭	25
———	G	26
———	A	27
Arnold, Dr.	B♭	98
Aylward, Dr.	D	95
Ayrton, Dr.	E♭	99
Barrow	F	82
Battishill	G	100
———	E♭	101
———	E♭	102
———	A	103
Bellamy	F	107
Bennett	F	112
Blow, Dr.	E minor	18
Brailesford	E♭	37
Byrd	G	7
Child, Dr.	C	10
Cooke, Dr.	F	79
Croft, Dr.	B minor	43
Davy	C	108
———	C	109
———	B♭	110
———	B♭	111
Dean, Dr.	B♭	38
Dupuis, Dr.	E	85
Dupuis, Dr.	G minor	86
———	B♭	87
———	F	88
———	F minor	89
———	A	90
———	F	91
———	D minor	92
———	A	93
———	E♭	94
Farrant, R.	A minor	5
———	F	6
Farrant, J.	G minor	9
Felton, Rev. W.	C minor	62
———	F	63
Gibbons, Dr. C.	G	12
Goodson,	C	34
———	G	35
Greene, Dr.	B♭	52
Hayes, Dr. W.	E♭	64
———	D	65
———	A (changeable)	66
———	D minor	67
———	C	68
———	E	69
Hayes, Dr. P.	C	80
———	F	81
Hindle	D	96
———	B♭	97
Hine	B♭	44
Humphries	C (Grand Chant)	13

INDEX TO THE SINGLE CHANTS.

COMPOSER.	KEY.	NUMBER.
Humphries	D minor	14
Jackson	A	83
Kelway	B minor	60
———	D	61
Kent	G minor	57
———	D	58
———	G (changeable)	59
King	F	40
———	C minor (Windsor chant)	41
Lamb	F	36
Lee	F	45
——	G	46
——	E♭	47
Morley, T	G	8
Nares, Dr	A	74
———	D minor	75
Porter	B♭	70
———	E♭	71
———	A	72
———	G minor	73
Purcell, T	G	15
———	G minor (burial chant	16
———	D minor	17
Purcell, H	A minor	19
———	G	20
Purcell, H	A minor	21
Purcell, D	G	30
Purcell, E	D minor	42
Russell	C	106
Savage	C	76
Tallis	F (Venite chant)	1
———	A minor	2
———	A	3
———	A minor	4
Tomlinson	G	48
———	G	49
———	B♭	50
———	D	51
Travers	E	53
———	A minor	54
———	A	55
———	E (Windsor chant)	56
Tucker	A	11
Tudway, Dr	G	18
Turner, Dr	D	28
———	A	29
Walond	C	105
Wainwright	B minor	104
Wanless	B minor	31
———	F	32
Weldon	G minor	39
Woodward, Dr	C	84

Index to the Double Chants.

COMPOSER.	KEY.	NUMBER.
Alcock, Dr.	E♭	135
———	D minor	136
Aylward, Dr.	G	162
Barrow	G	141
Battishill	B minor	166
———	D	167
Boyce, Dr.	D	128
———	F	129
Calah	A	152
Cooke, Dr.	A minor	139
———	B♭	140
Cooke, R.	E♭	176
———	G (changeable)	177
———	G	178
———	G	179
———	C minor	180
Davy	E	181
——	F ♯ minor	182
Dupuis, Dr.	C	153
———	C	154
———	D	155
———	D	156
———	G	157
———	E minor	158
———	E♭	159
———	A	160
———	B♭	161
Flintoft	G minor	132
Greene, Dr.	B♭	118
Harington, Dr.	A	170
Hall	C minor	114
Henley, Rev. P.	E	133
Hindle	E	163
Higgins	F	121
———	E♭	122
Jackson	G	145
———	E minor	146
Jackson	B minor	147
Jones	D	164
Kent	F	120
Langdon	E minor	123
———	F	124
Lee	A minor	116
Morley	D minor	113
Mornington, Earl of	E (changeable)	142
———	E♭	143
———	F	144
Nares, Dr.	A minor	130
———	G minor	131
Norris	A	165
Preston	B minor	115
Randall, Dr.	E	137
———	D	138
Russell	G (changeable)	171
———	E	172
———	C	173
Robinson	E♭	117
Rosingrave	D	126
———	F minor	127
Soaper	D	168
———	A	169
Smith, J. S.	G (changeable)	174
———	B♭	175
Travers	E	119
Walsh	A	125
Wesley	C	183
Worgan, Dr.	E♭	134
Woodward, Dr.	D	148
———	C minor	149
———	D minor	150
———	F	151

Illustrations.

The Ornamental Border is copied from a MS. Set of Part-books formerly belonging to the Chapel of Edward the Sixth, and now in the possession of the Editor.

The Initial Letter at the commencement of the Preface is copied from the "Morning and Evening Praier," *Printed by John Day*, 1565.

The Wood-cut at the end of the Biographical Notices of the Composers is copied from a MS. of Lydgate's poem of the Pilgrim, in the Cottonian Collection, British Museum.

The Ornament impressed upon the Binding is from the ancient Seal of the See of Canterbury.

Single Chants.

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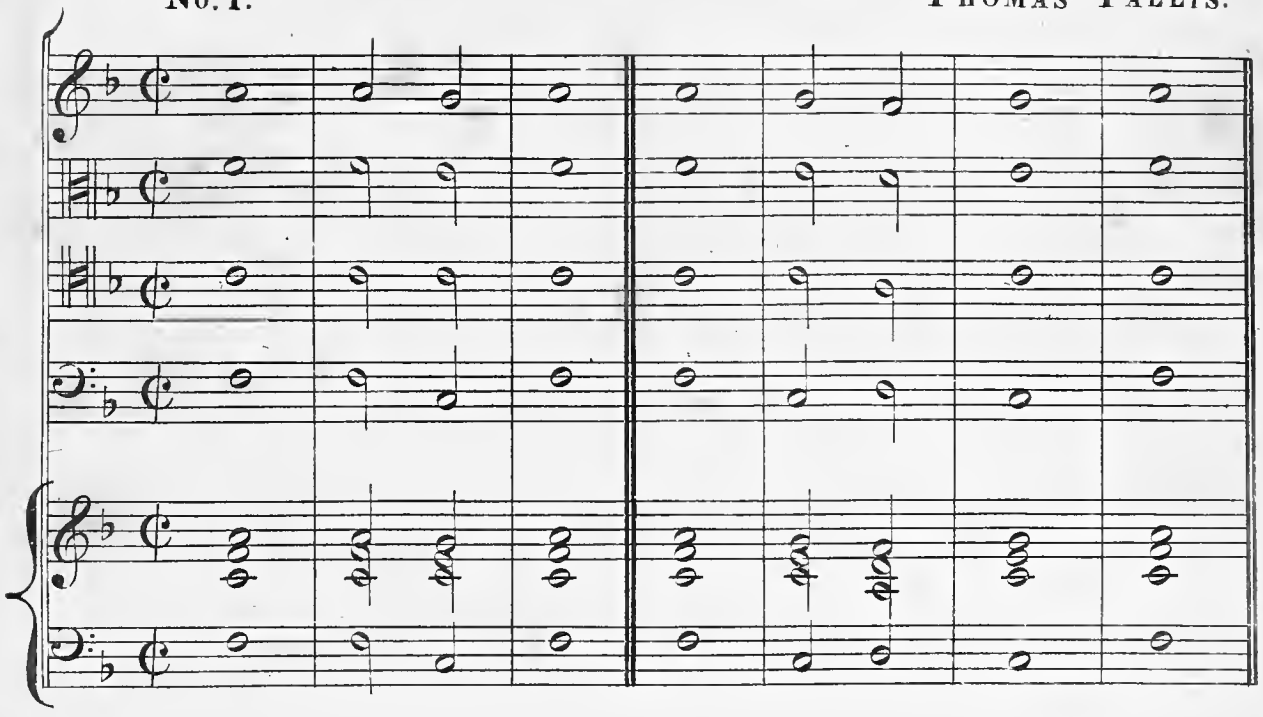

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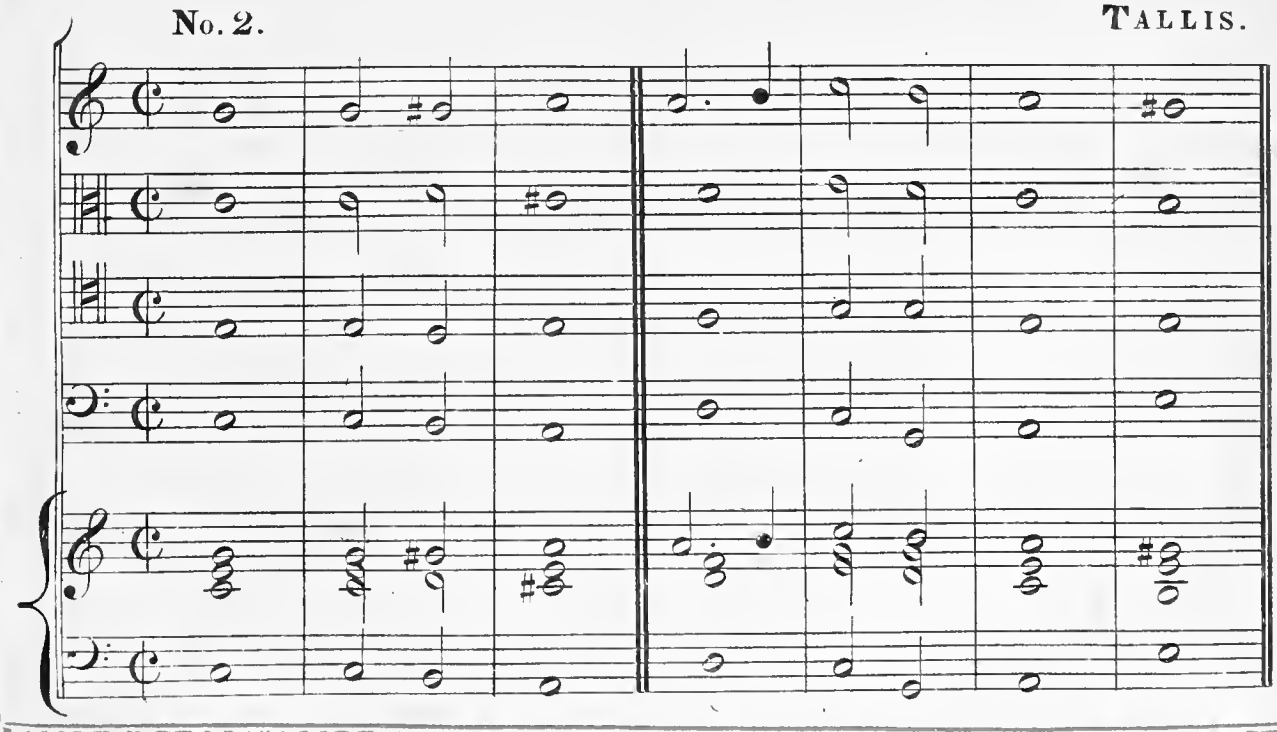

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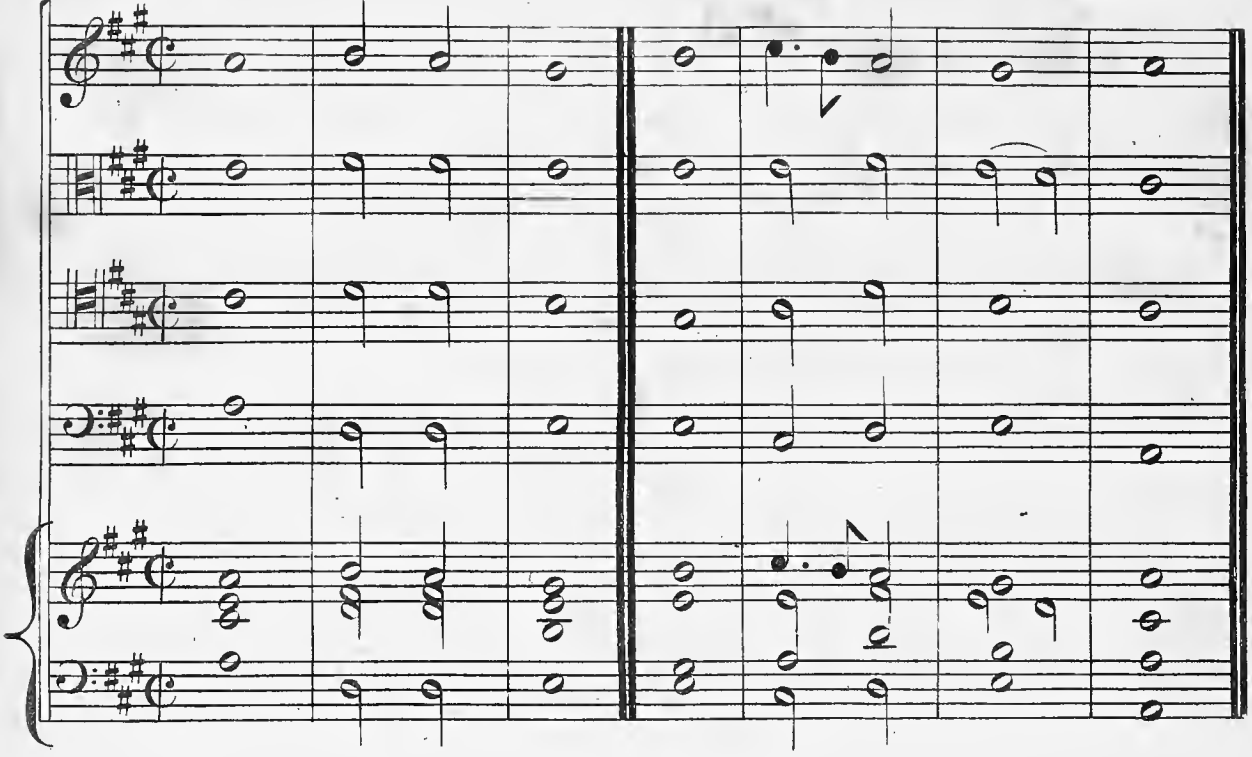

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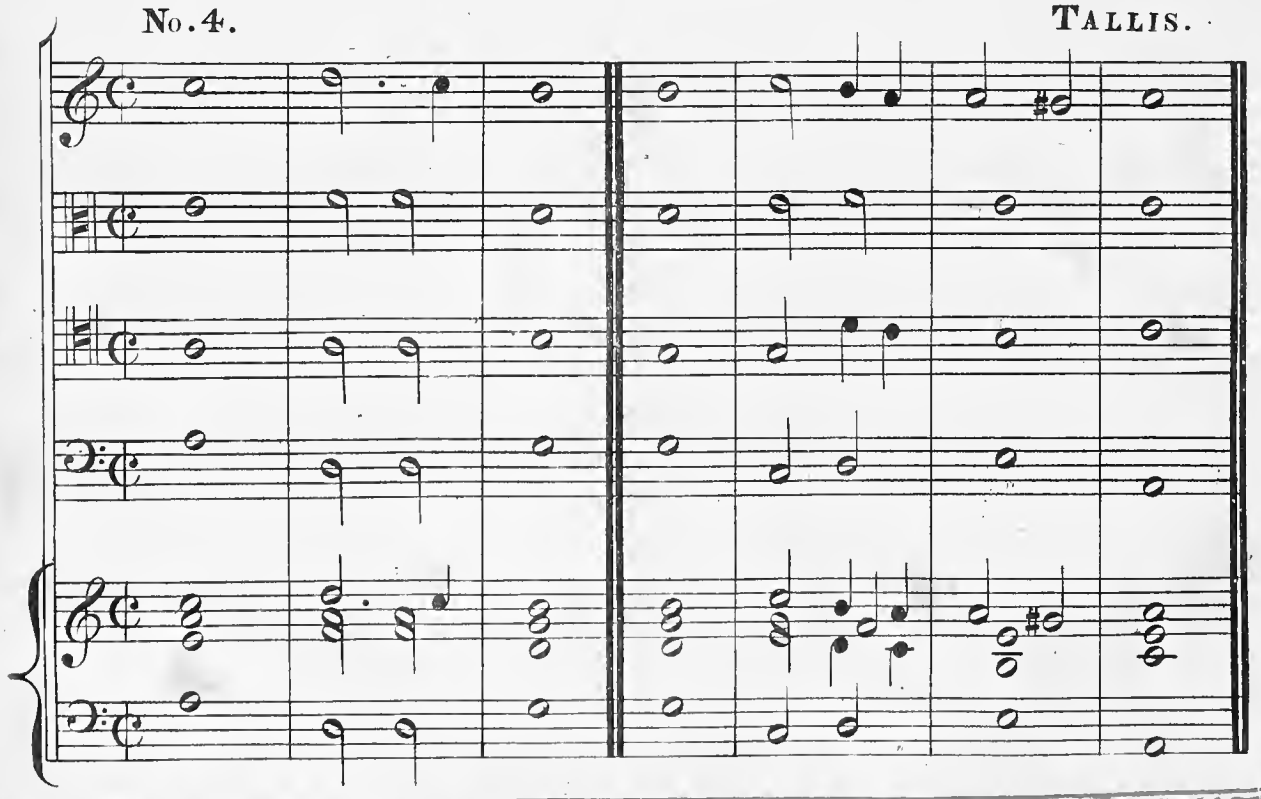

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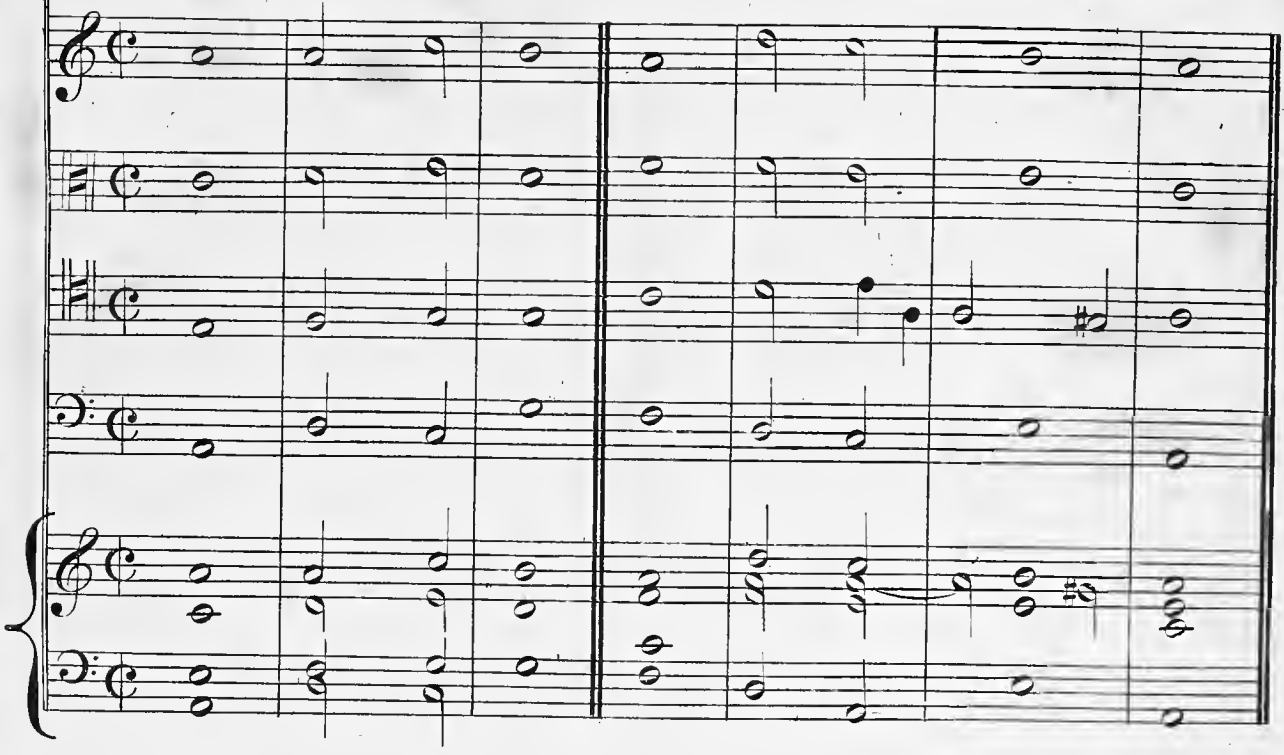

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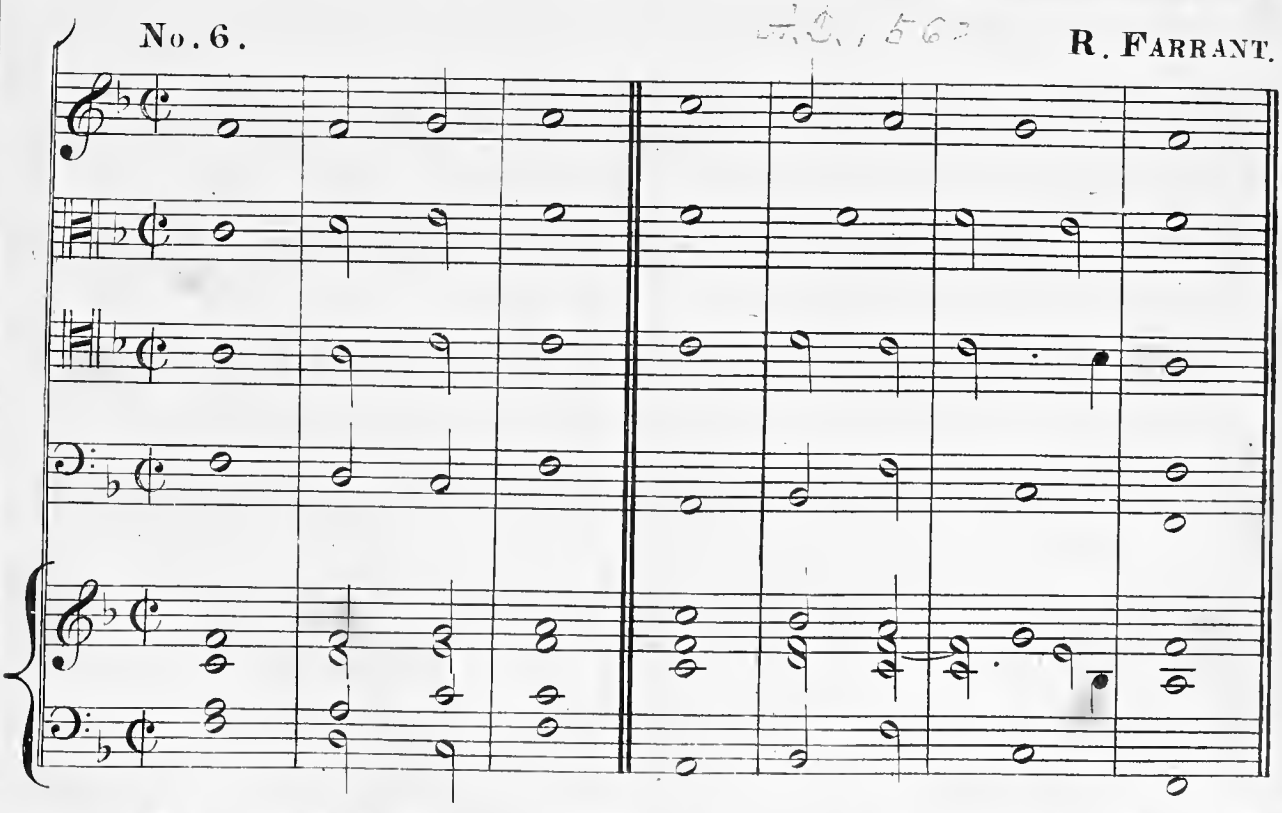

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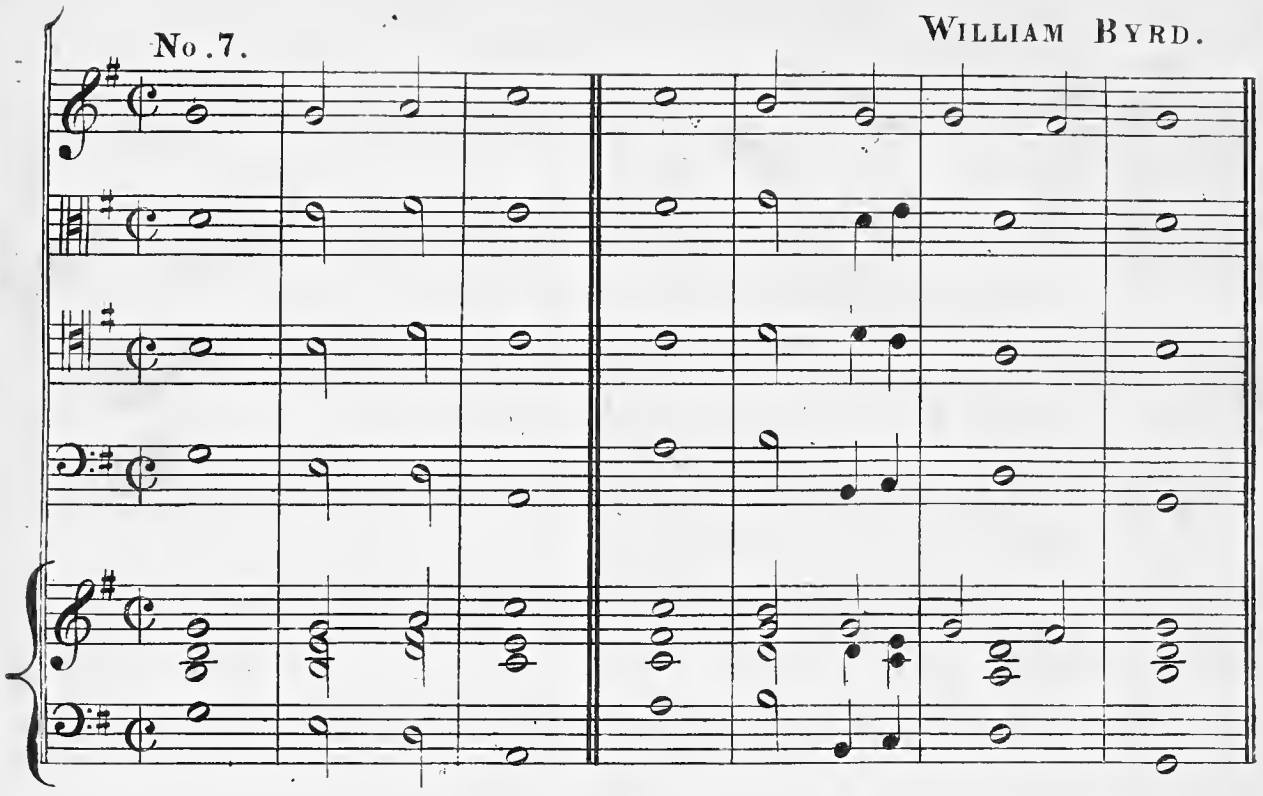

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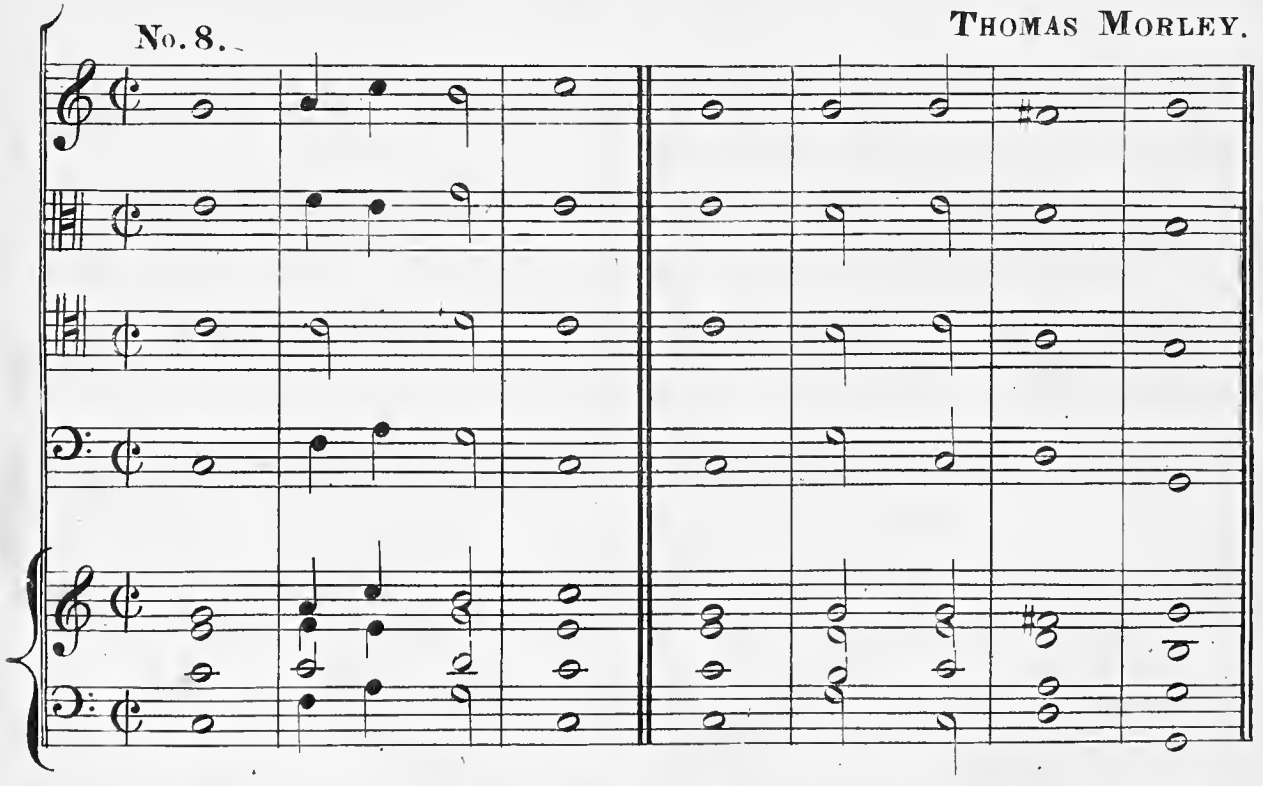

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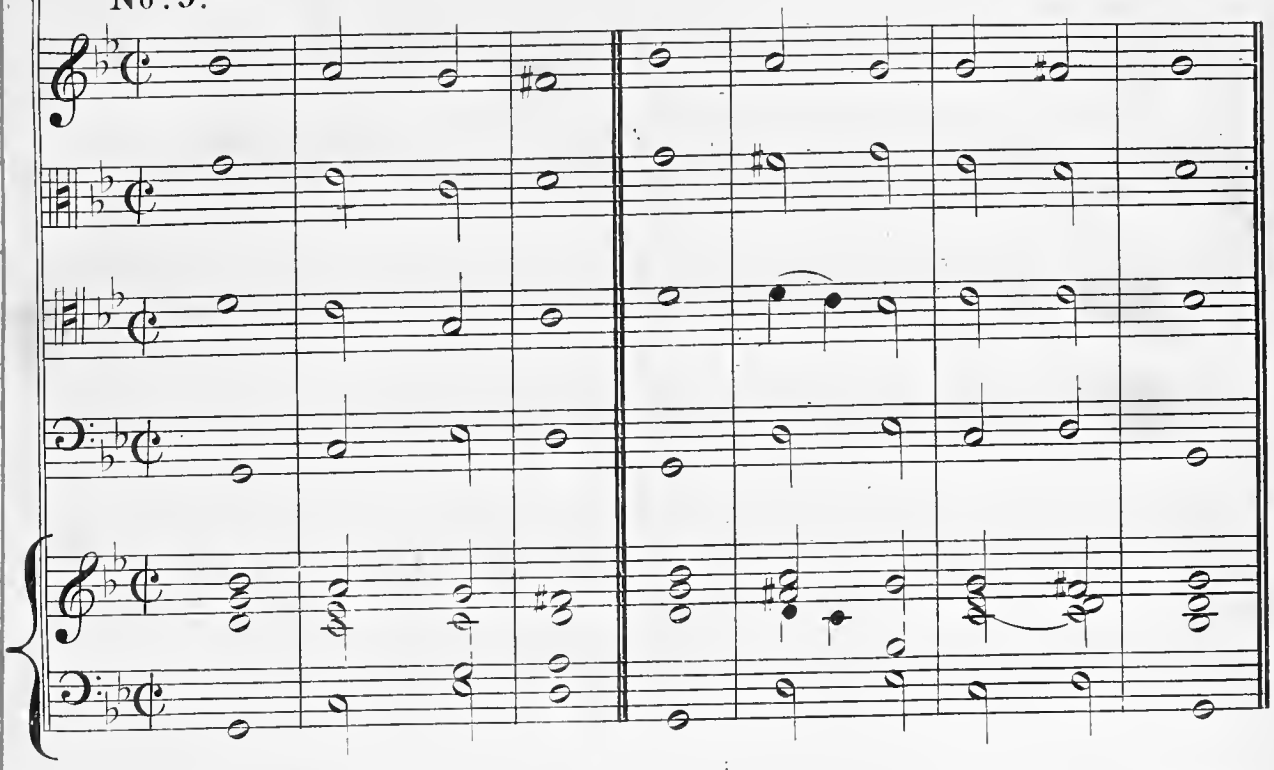

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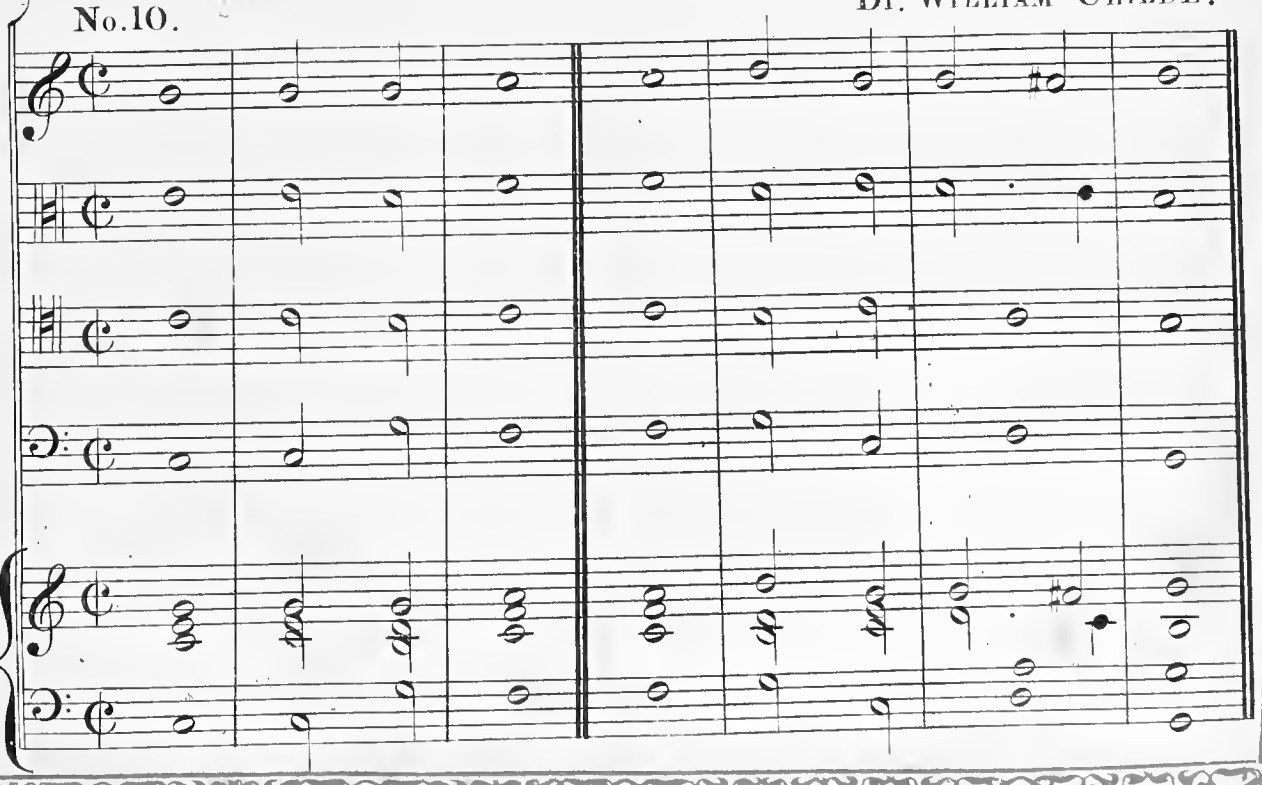

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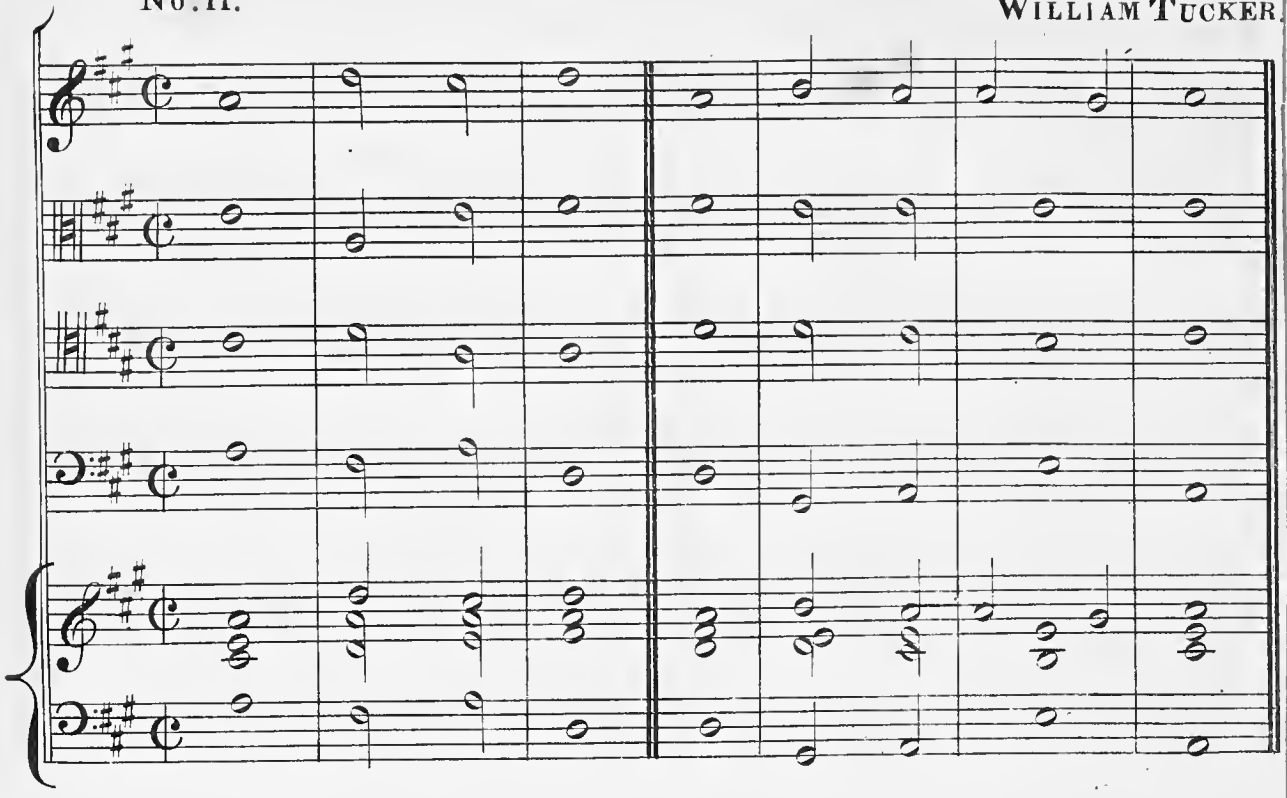

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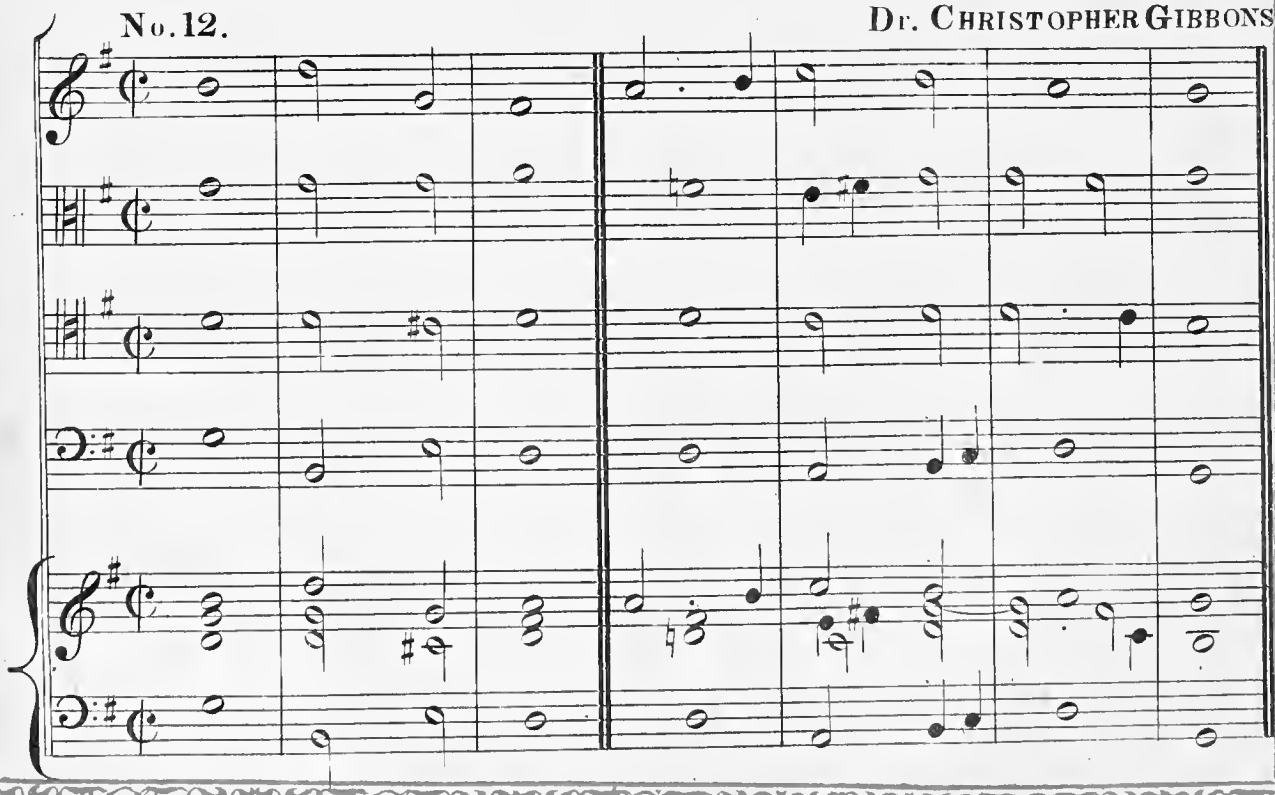

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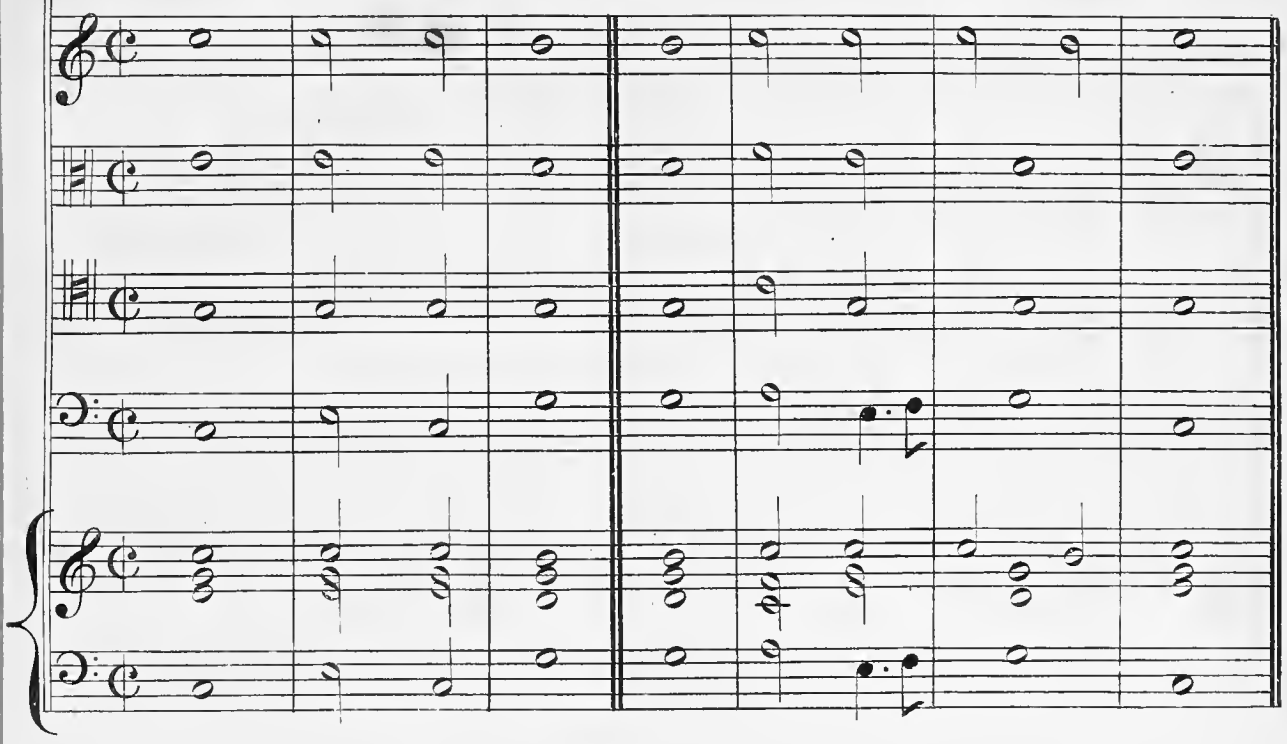

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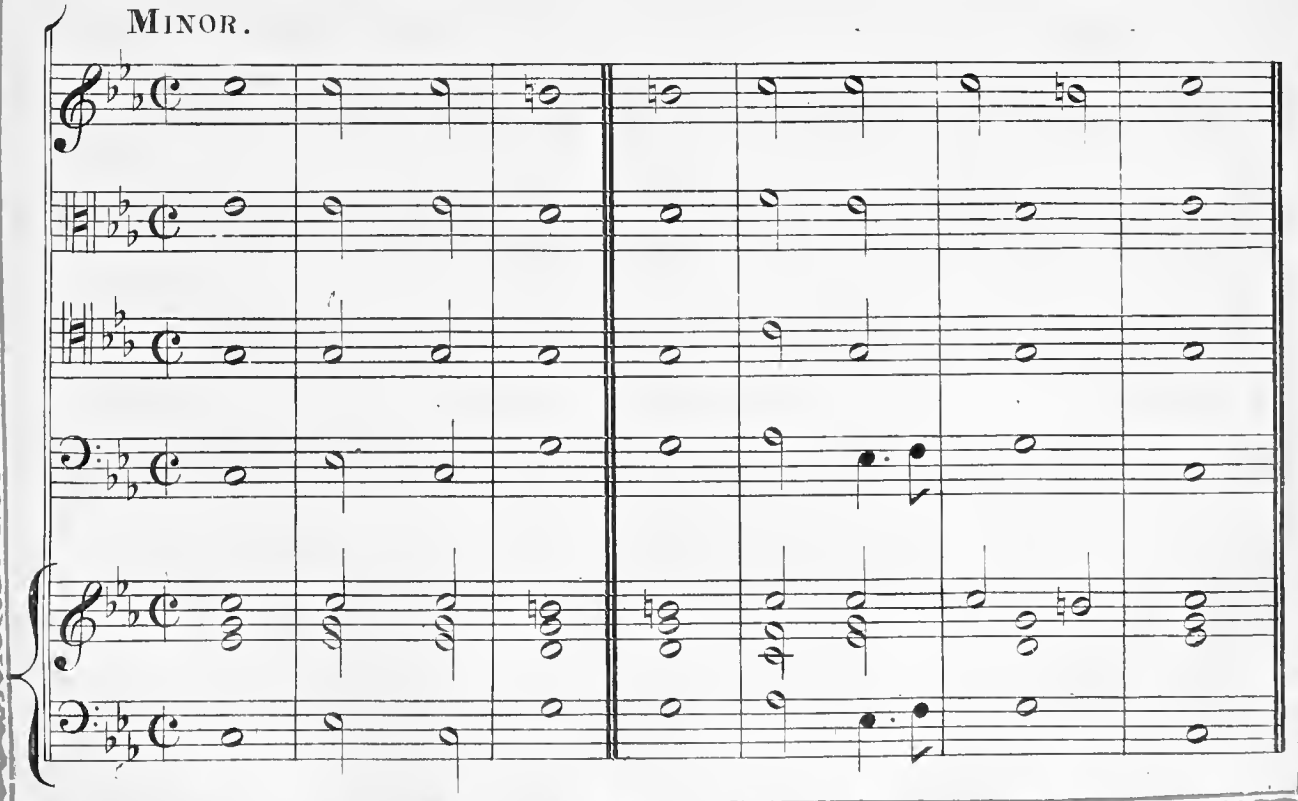

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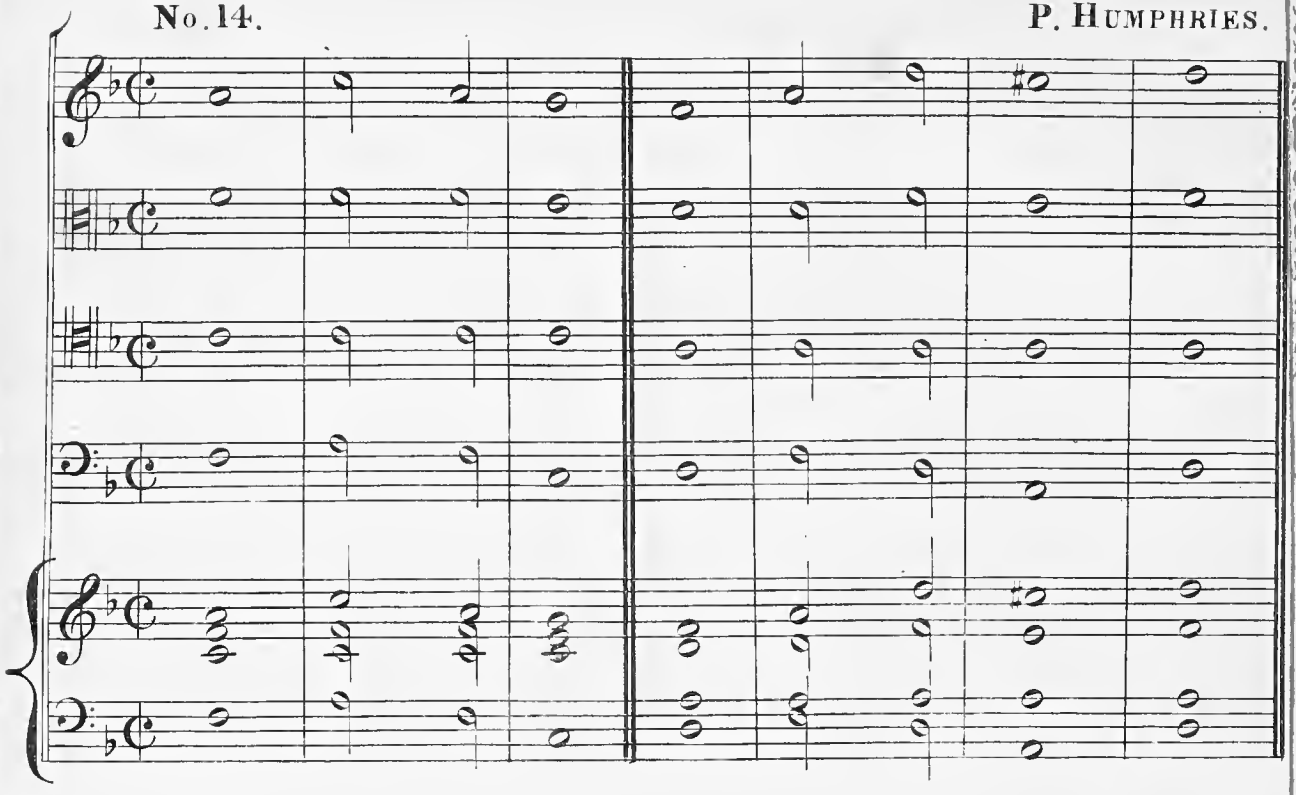

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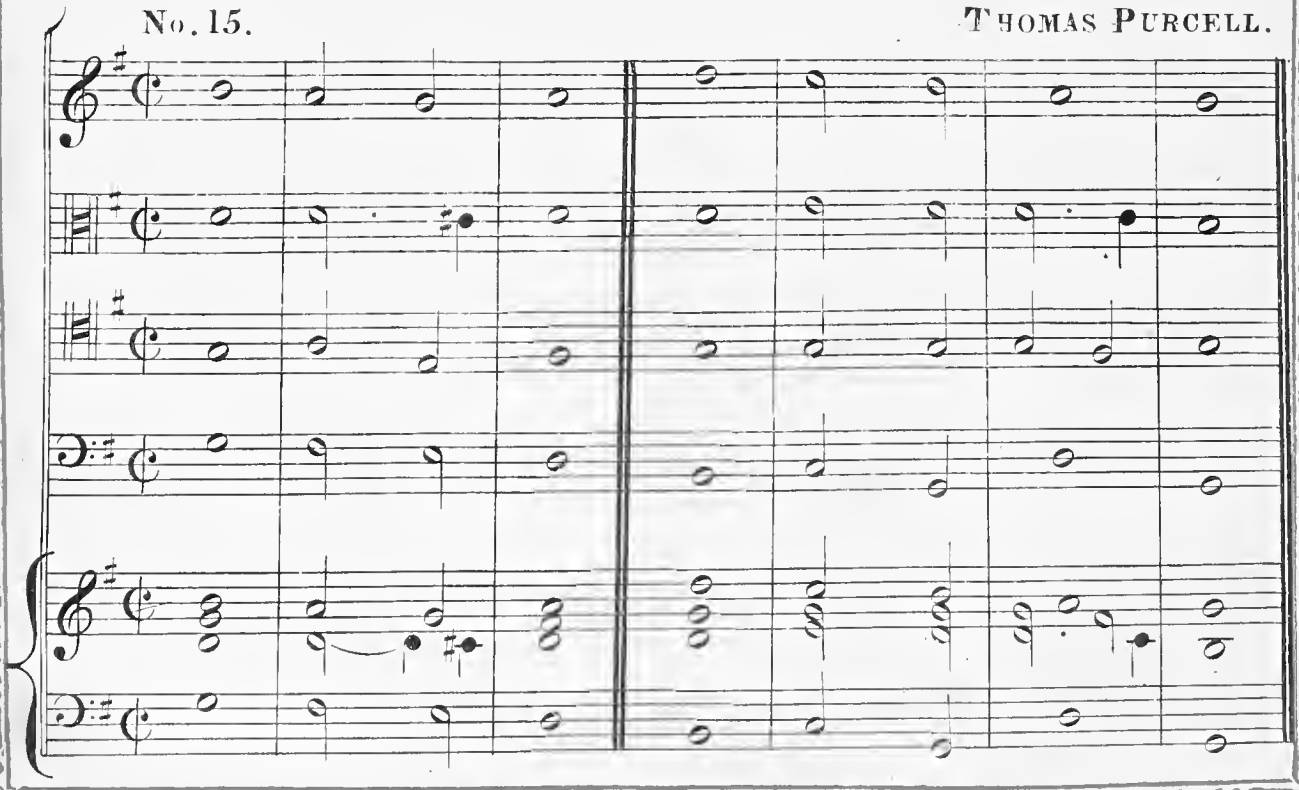

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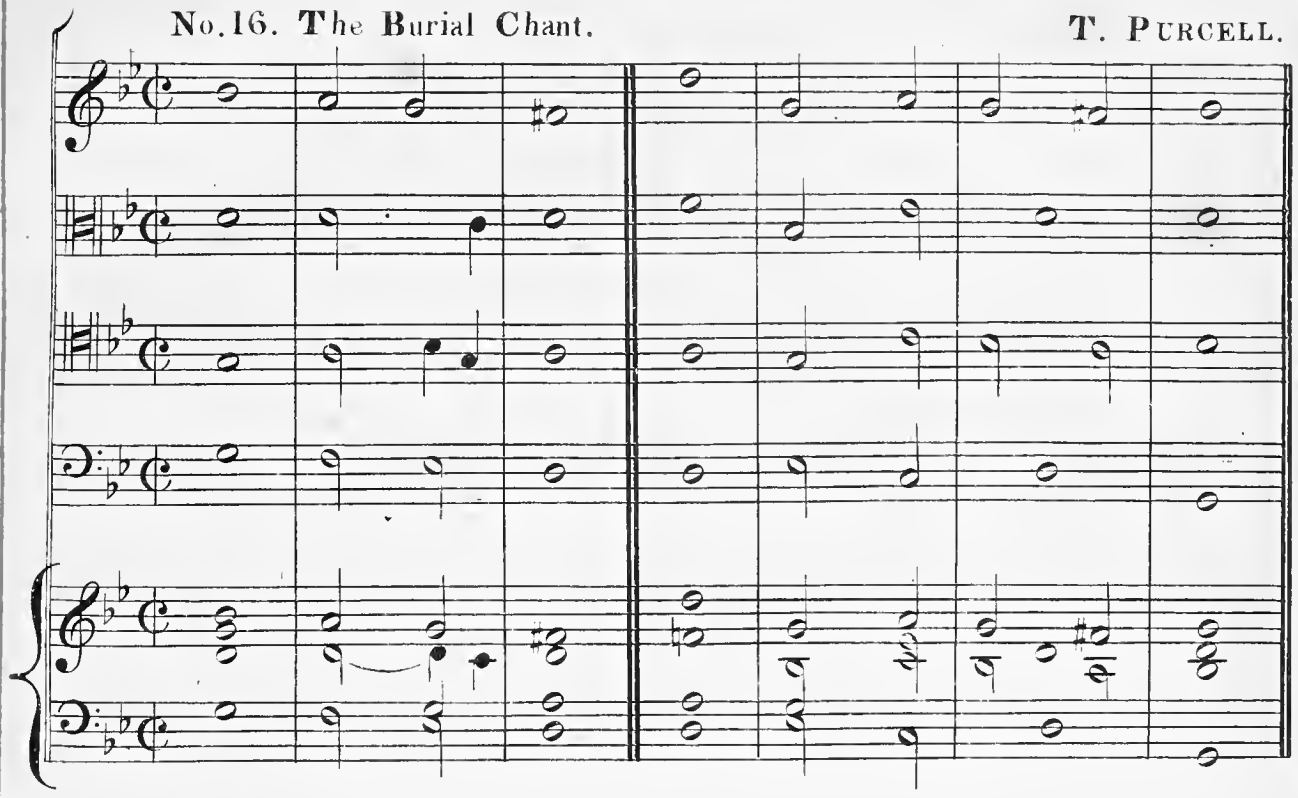

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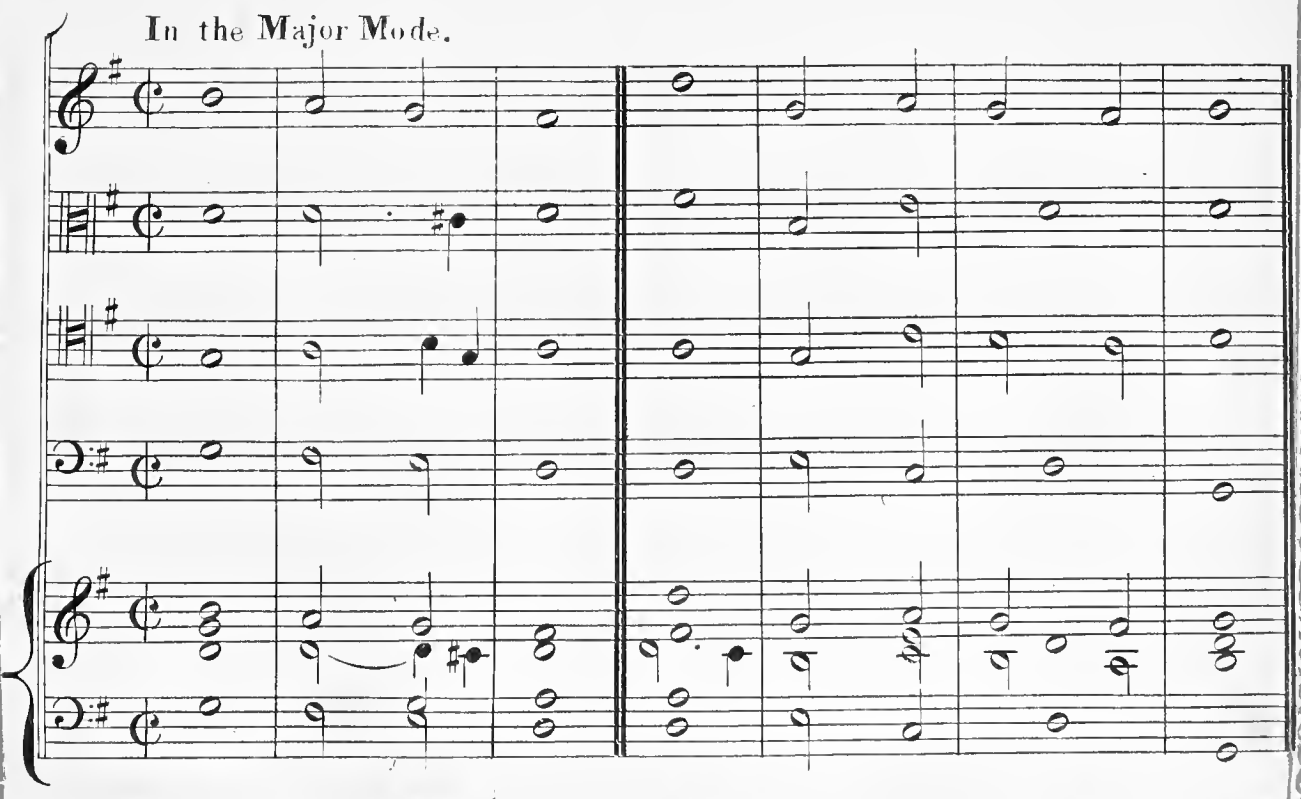

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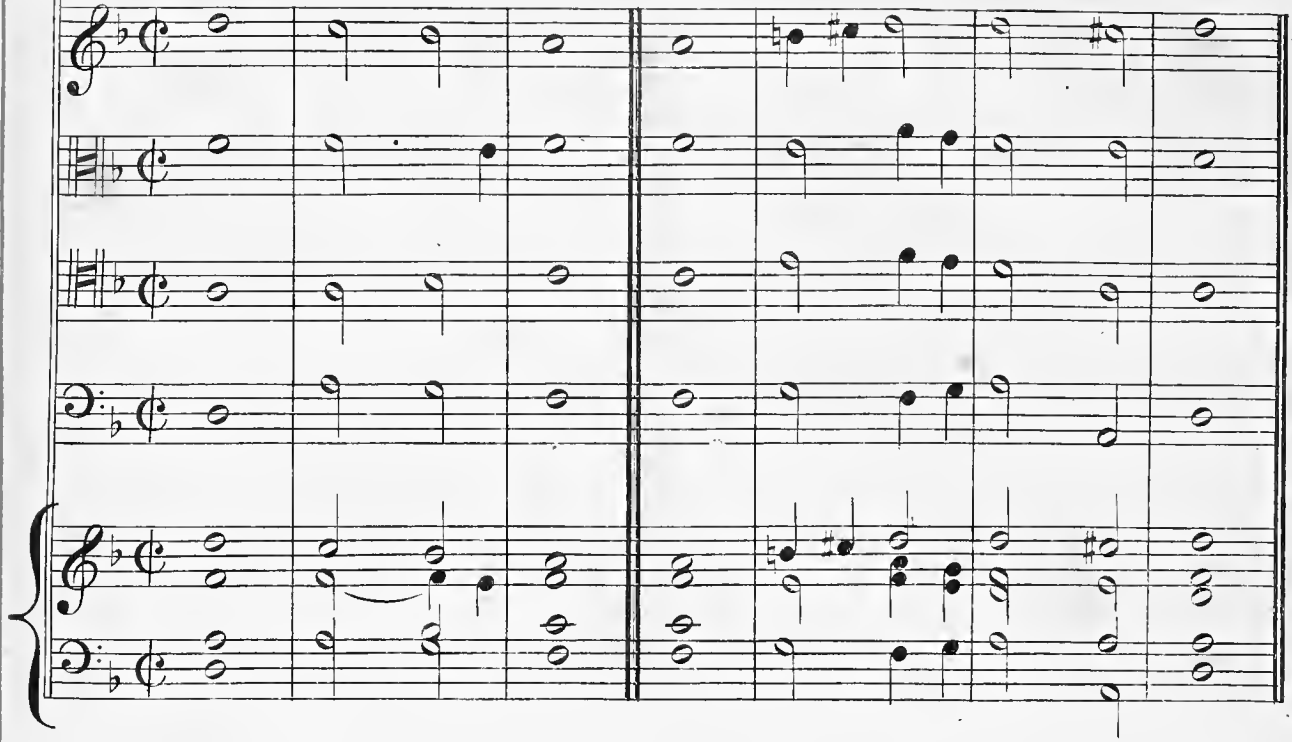

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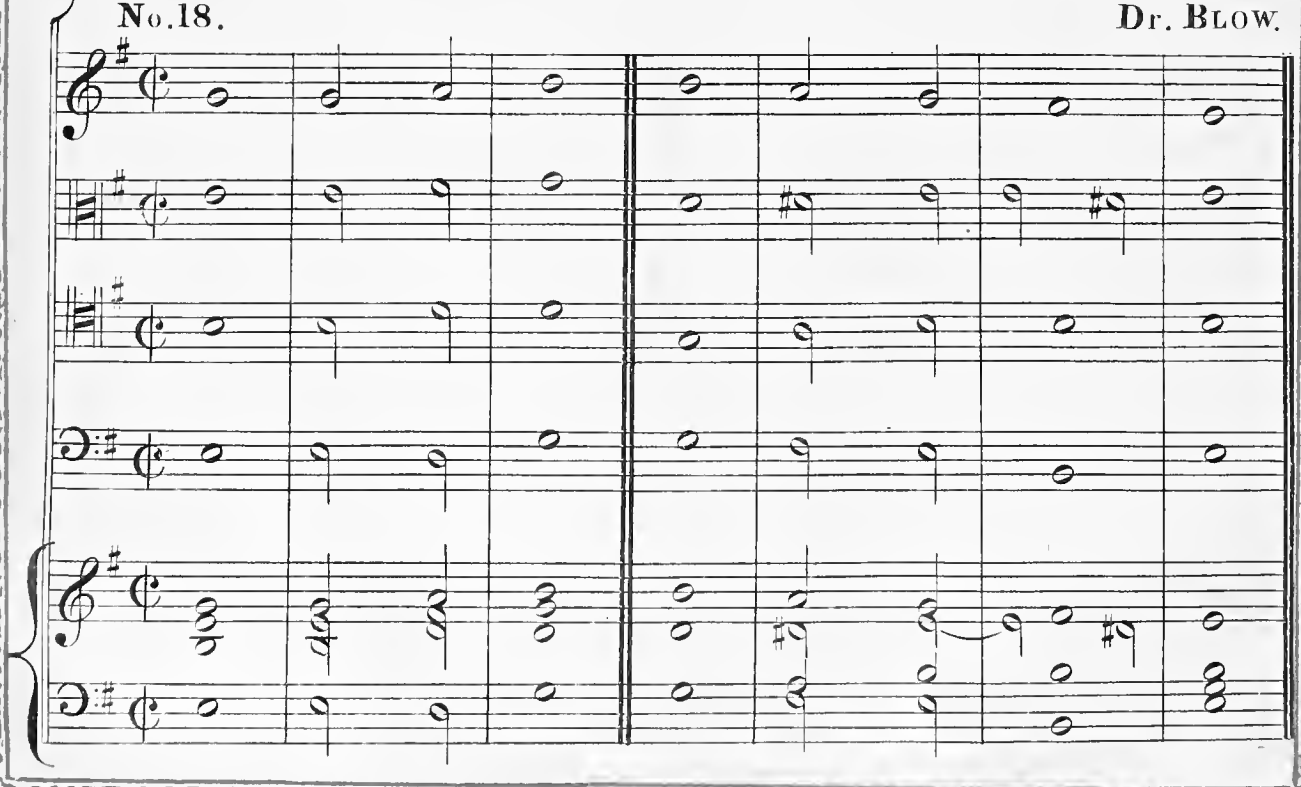

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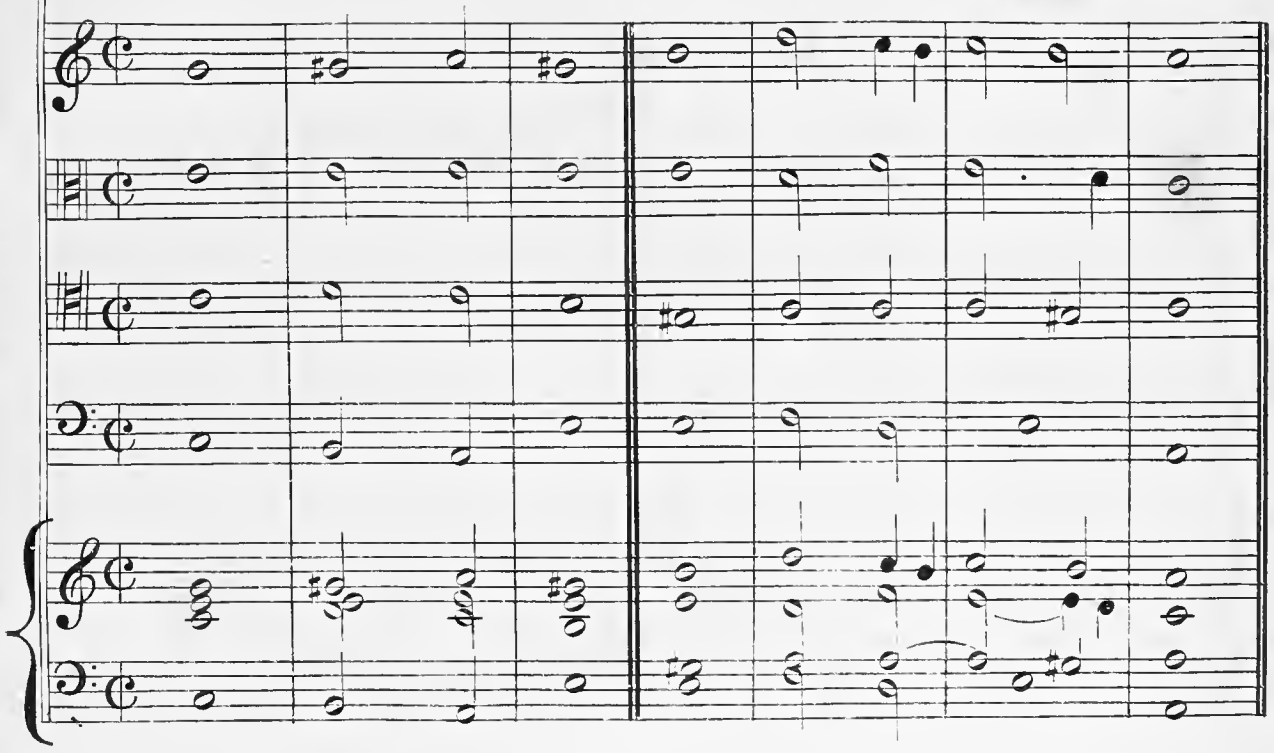

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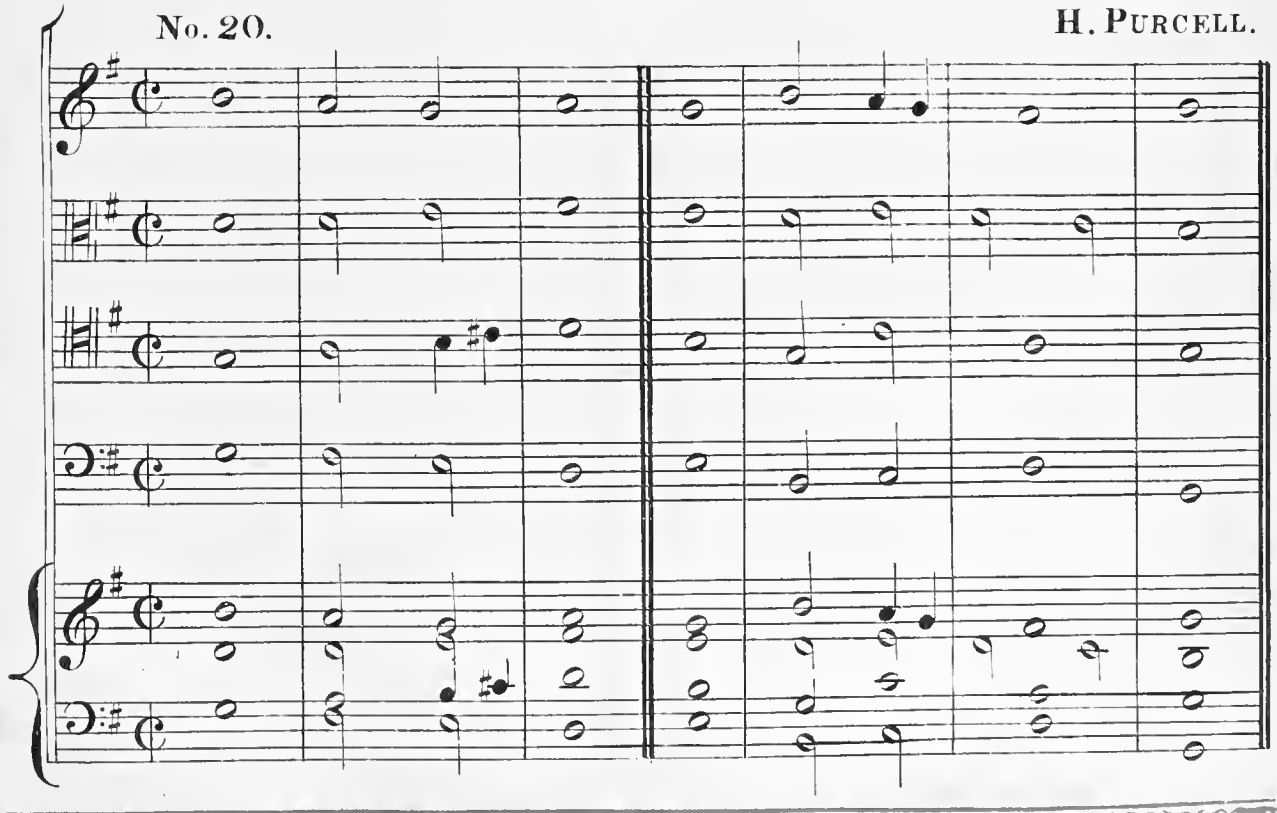

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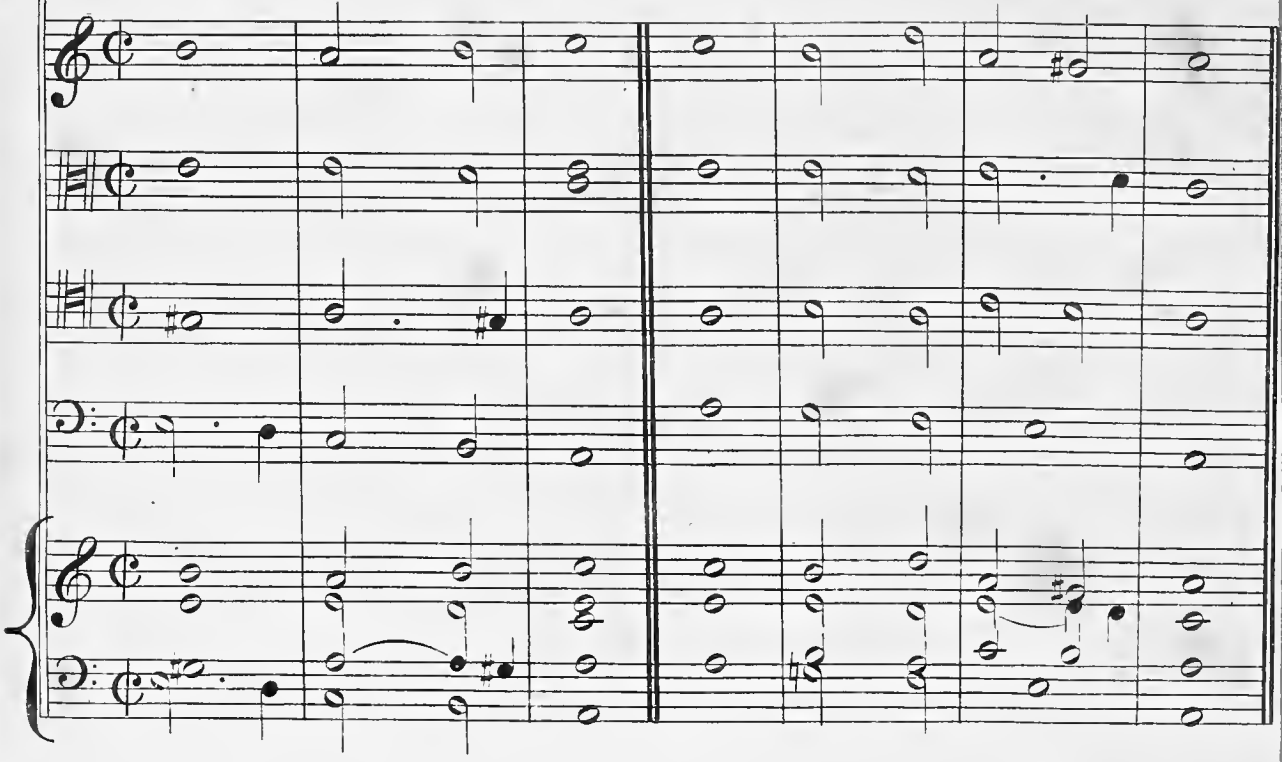

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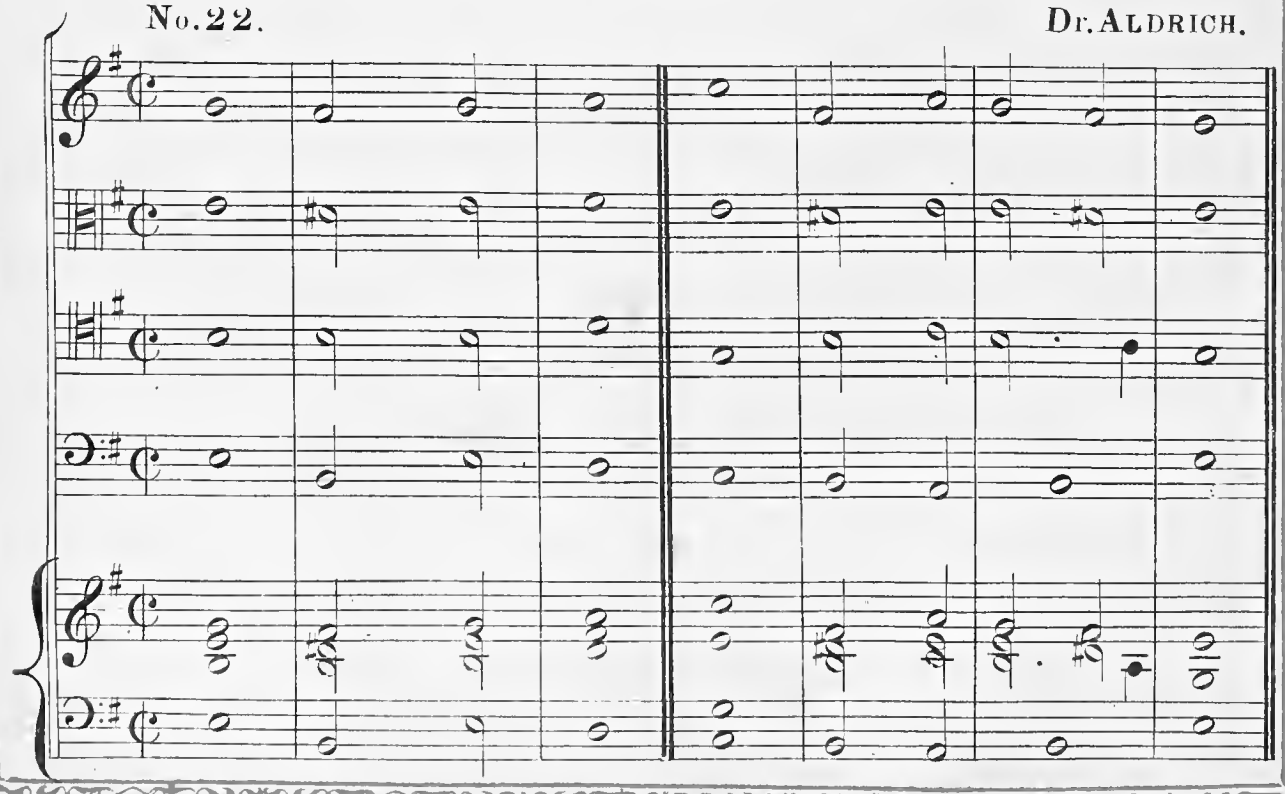

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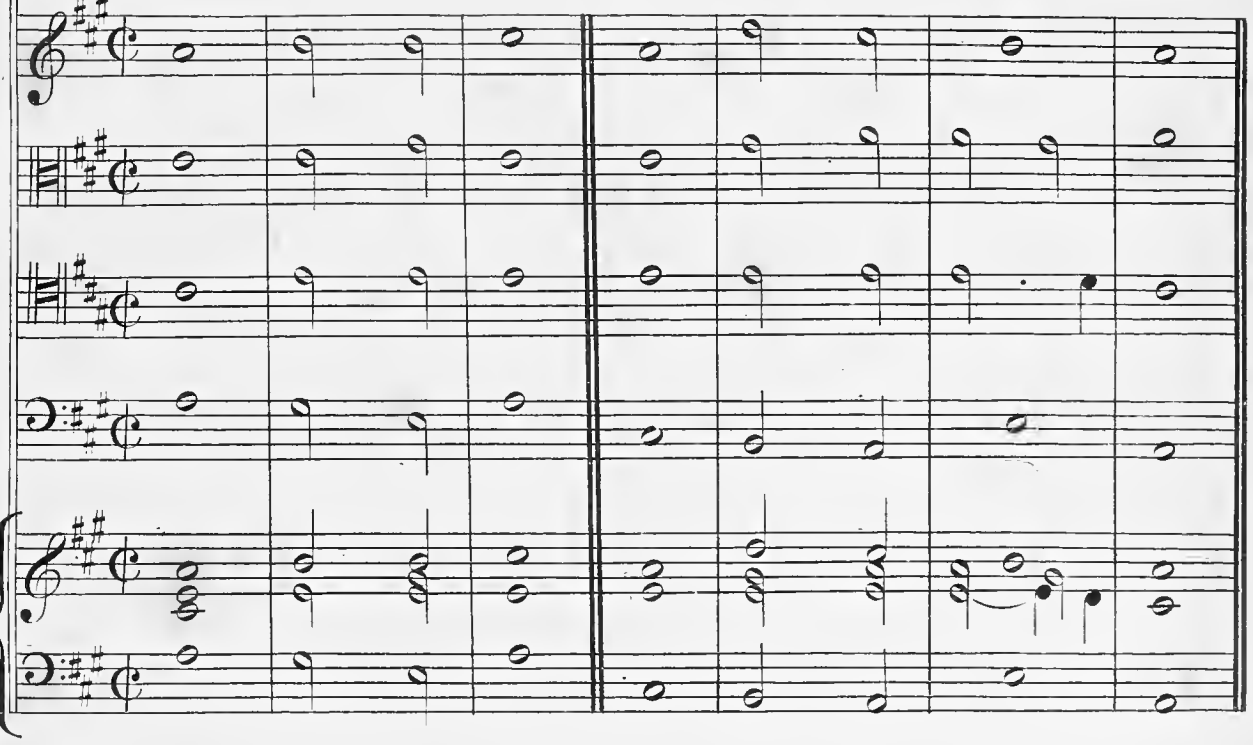

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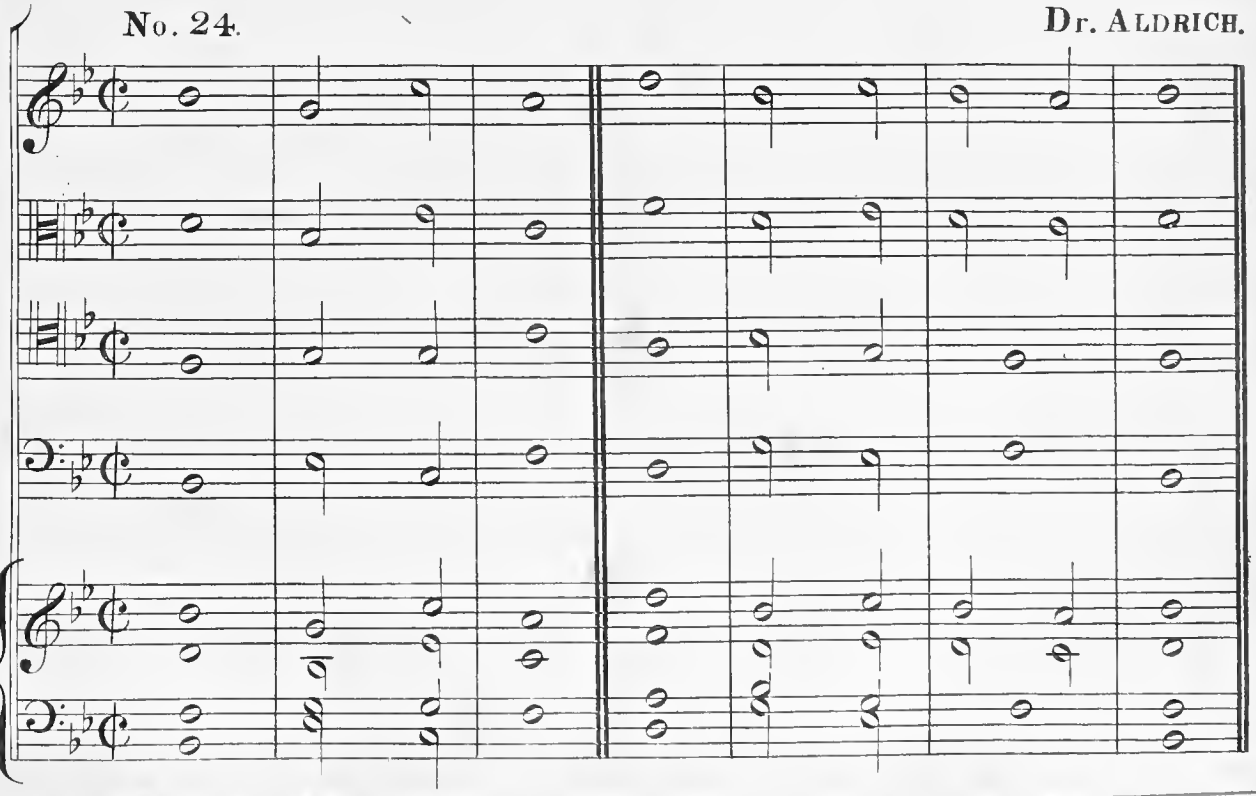

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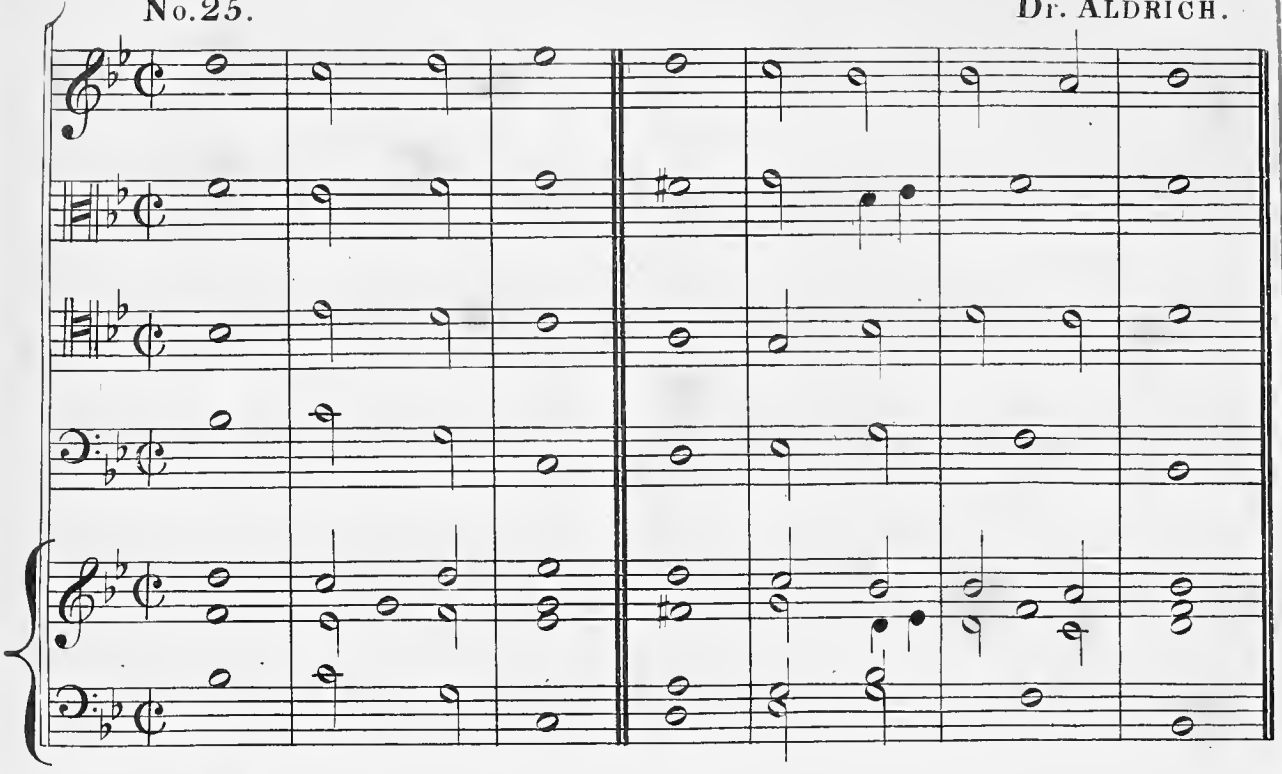

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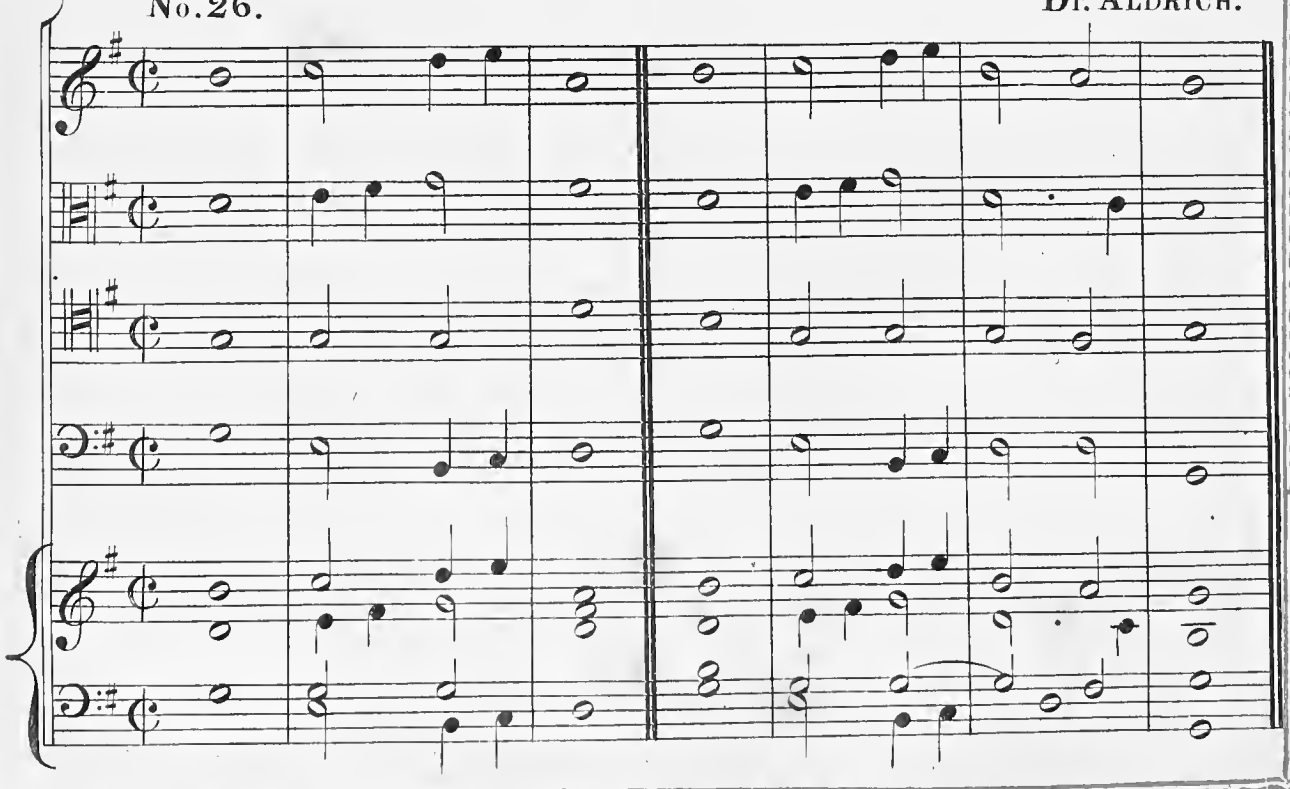

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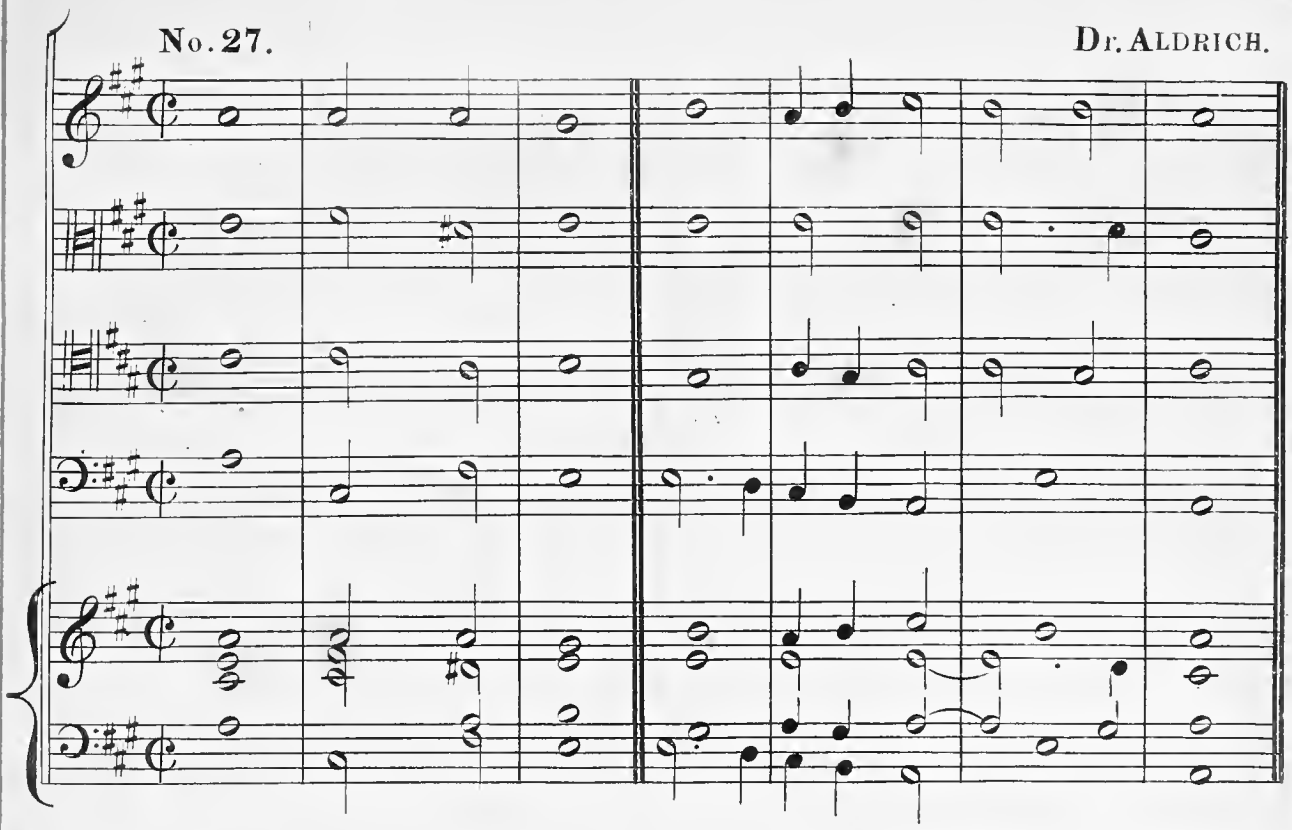

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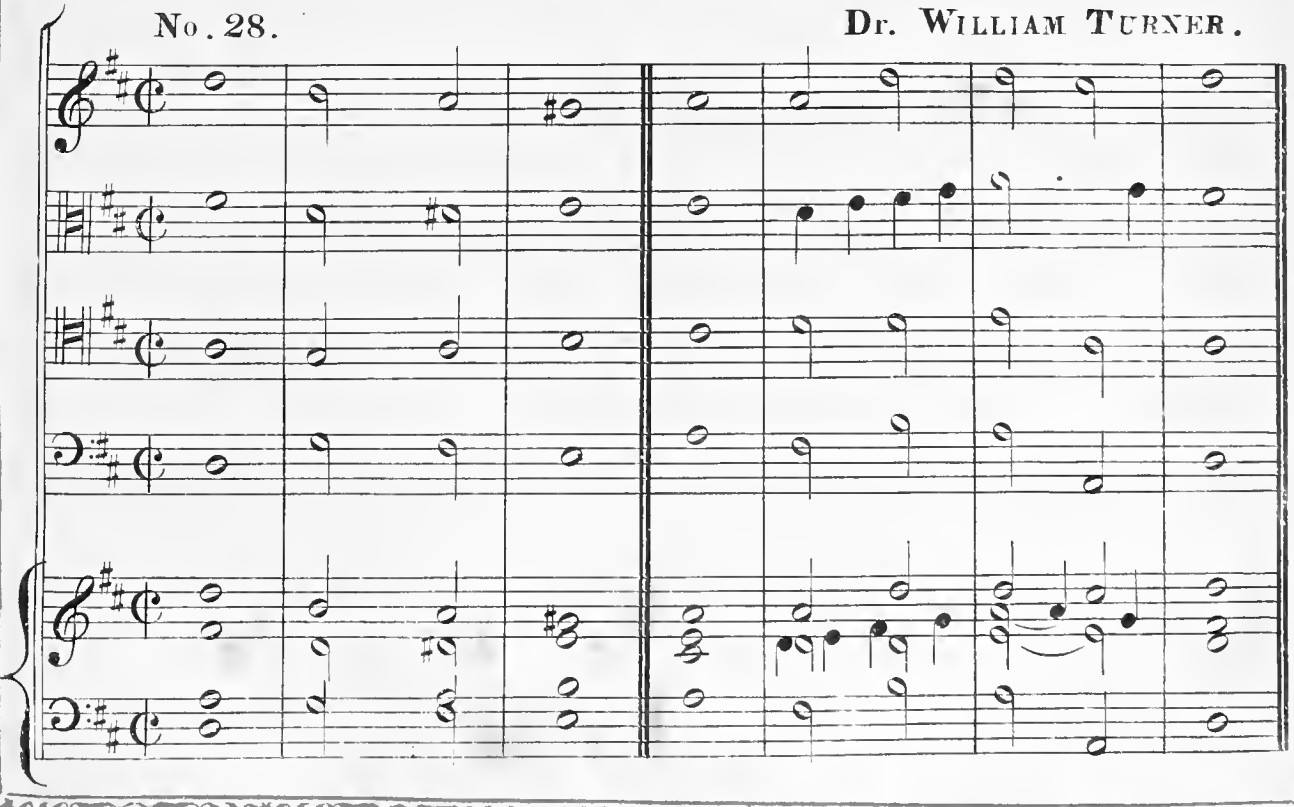

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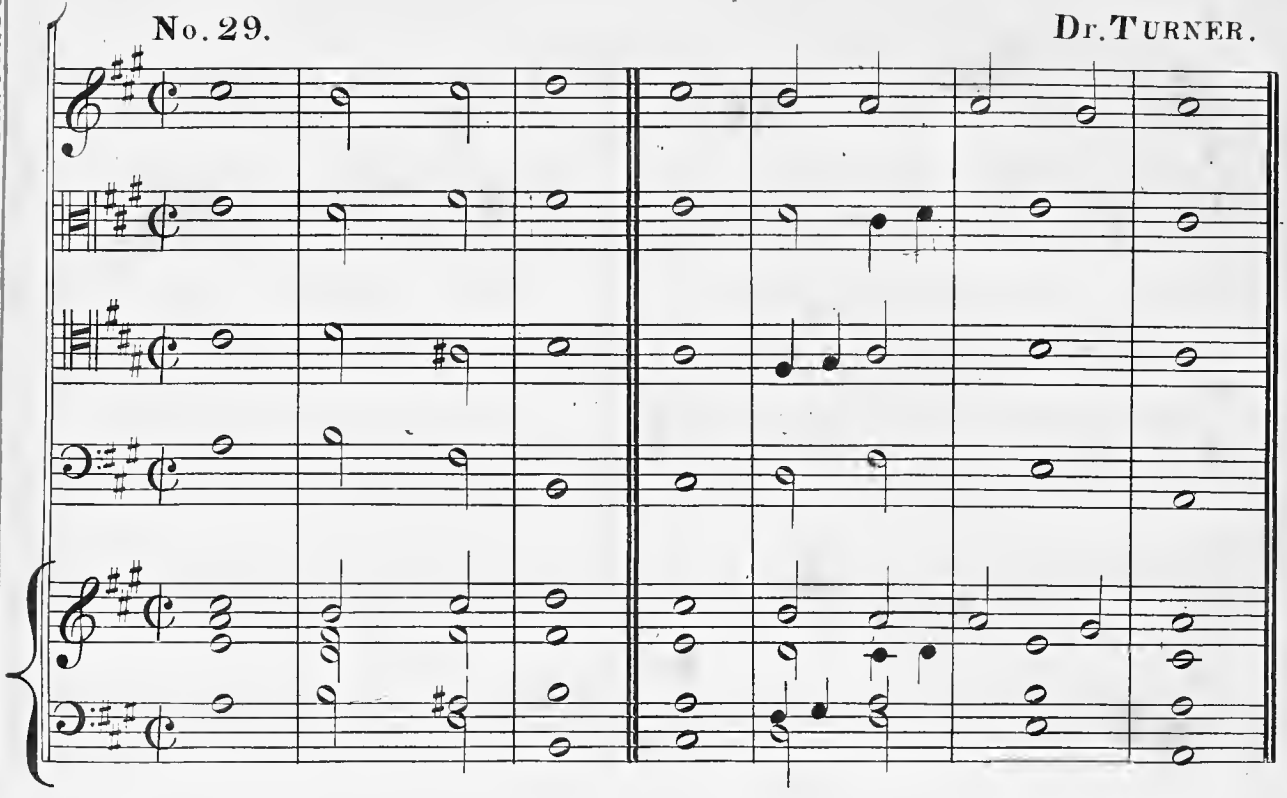

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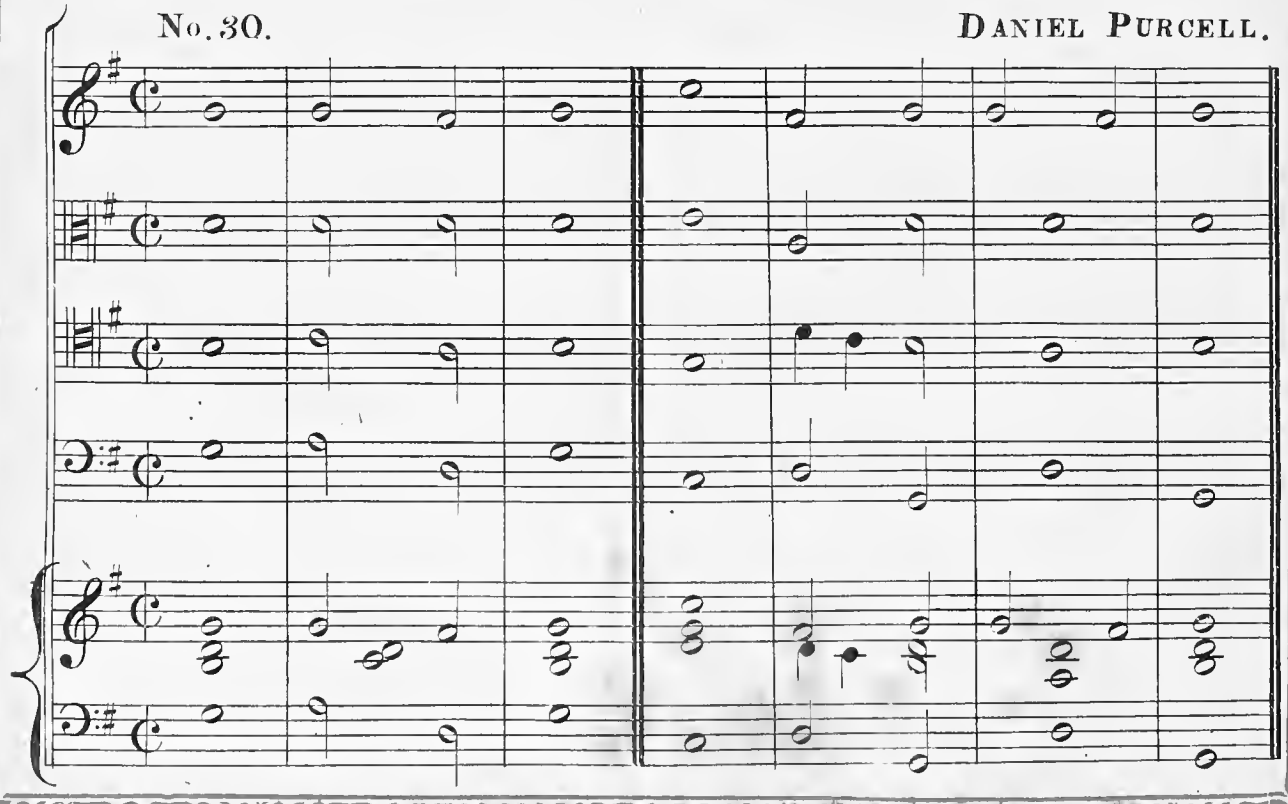

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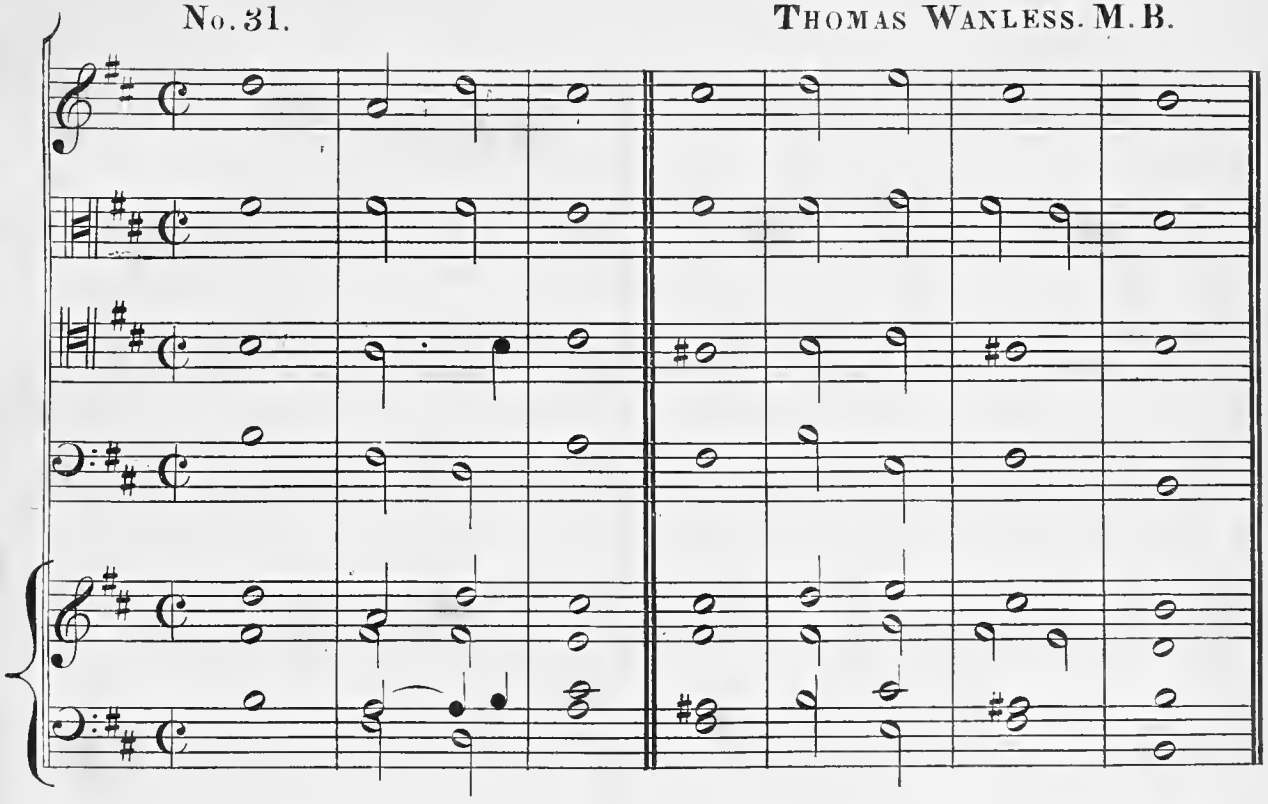

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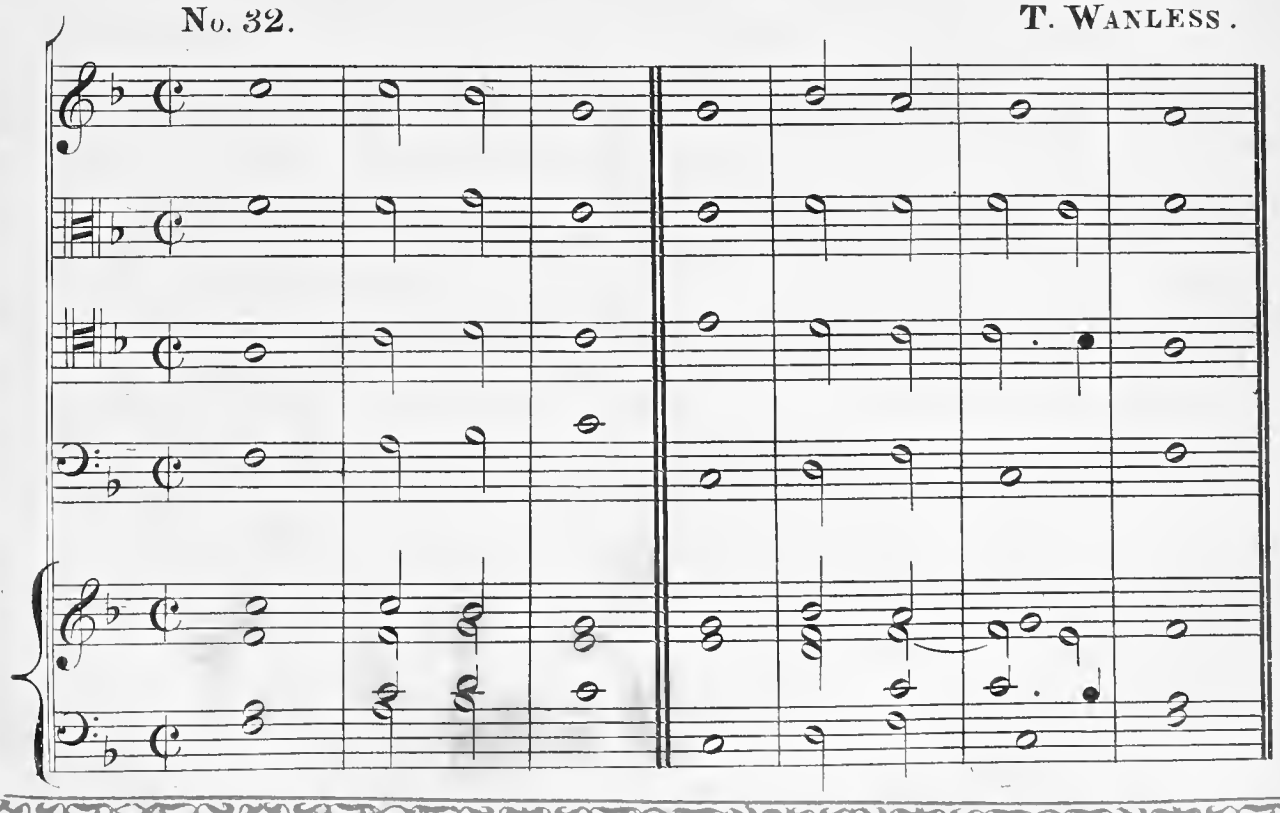

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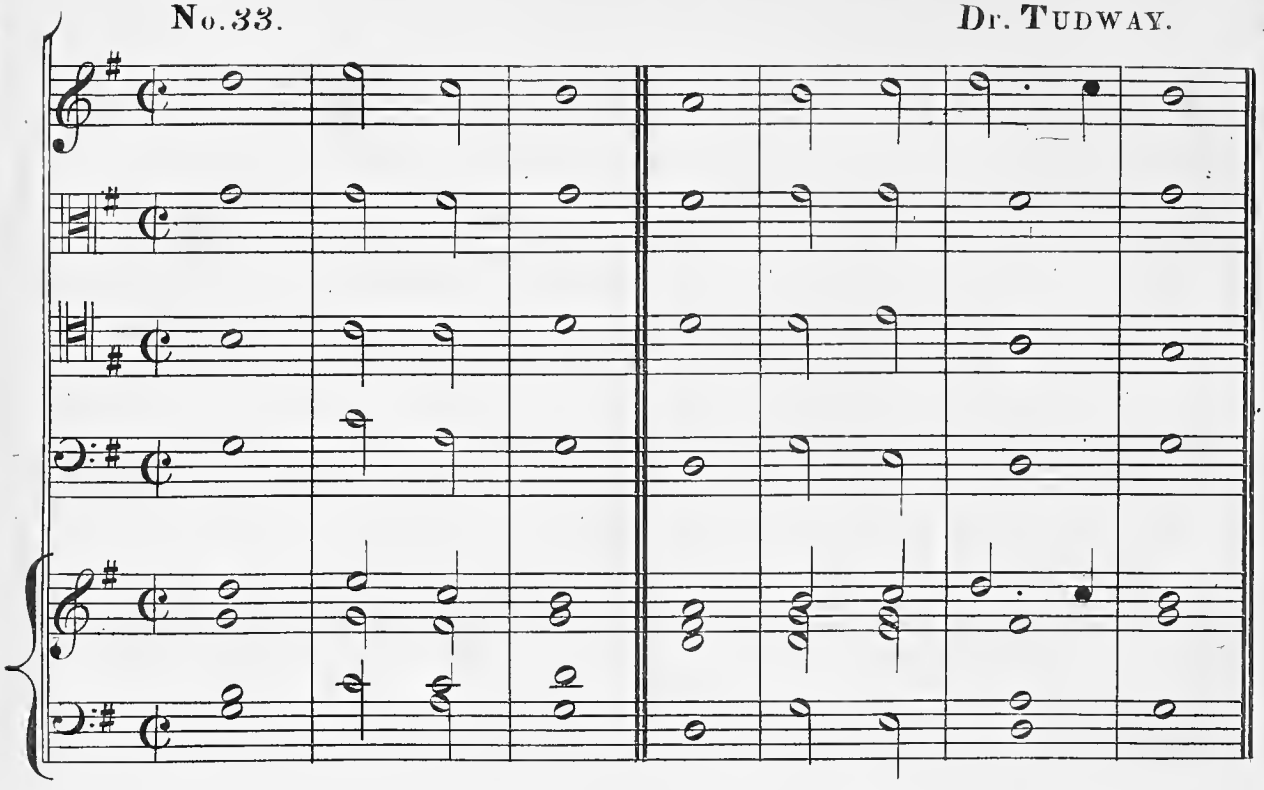

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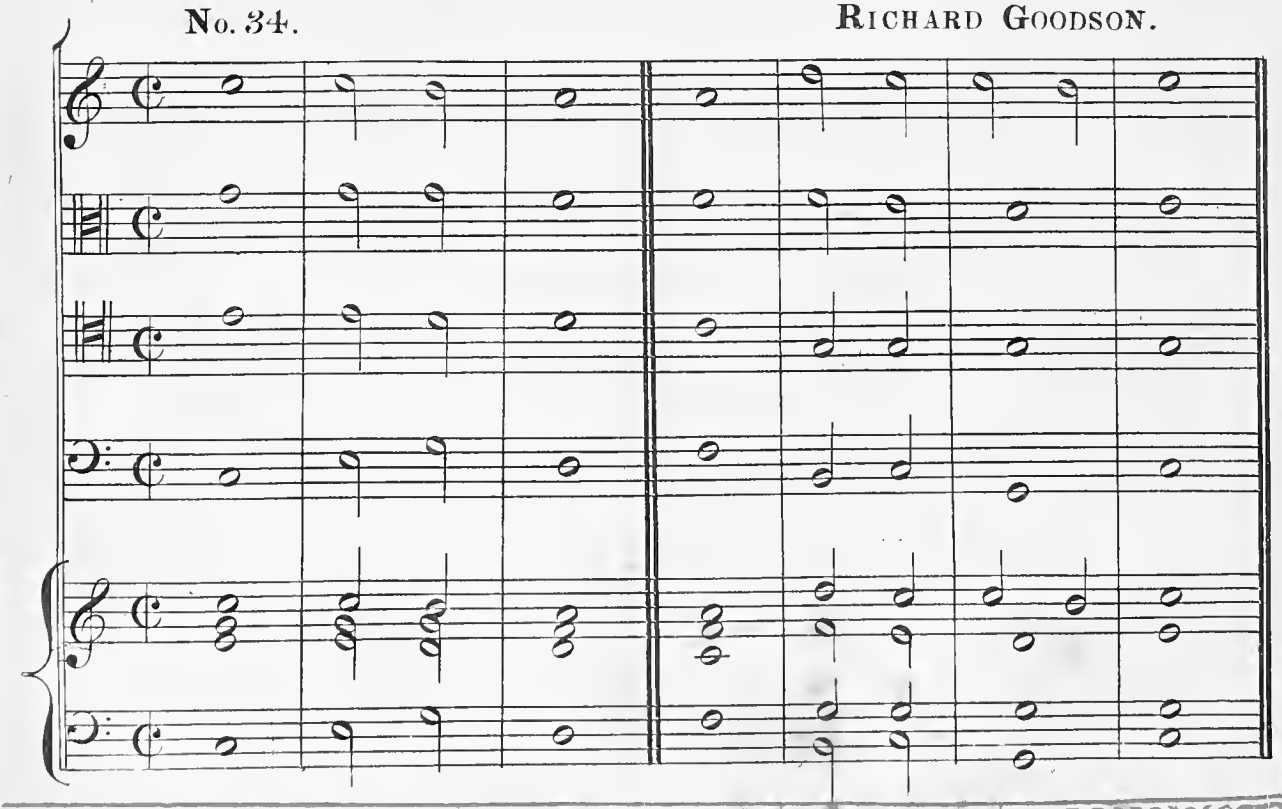

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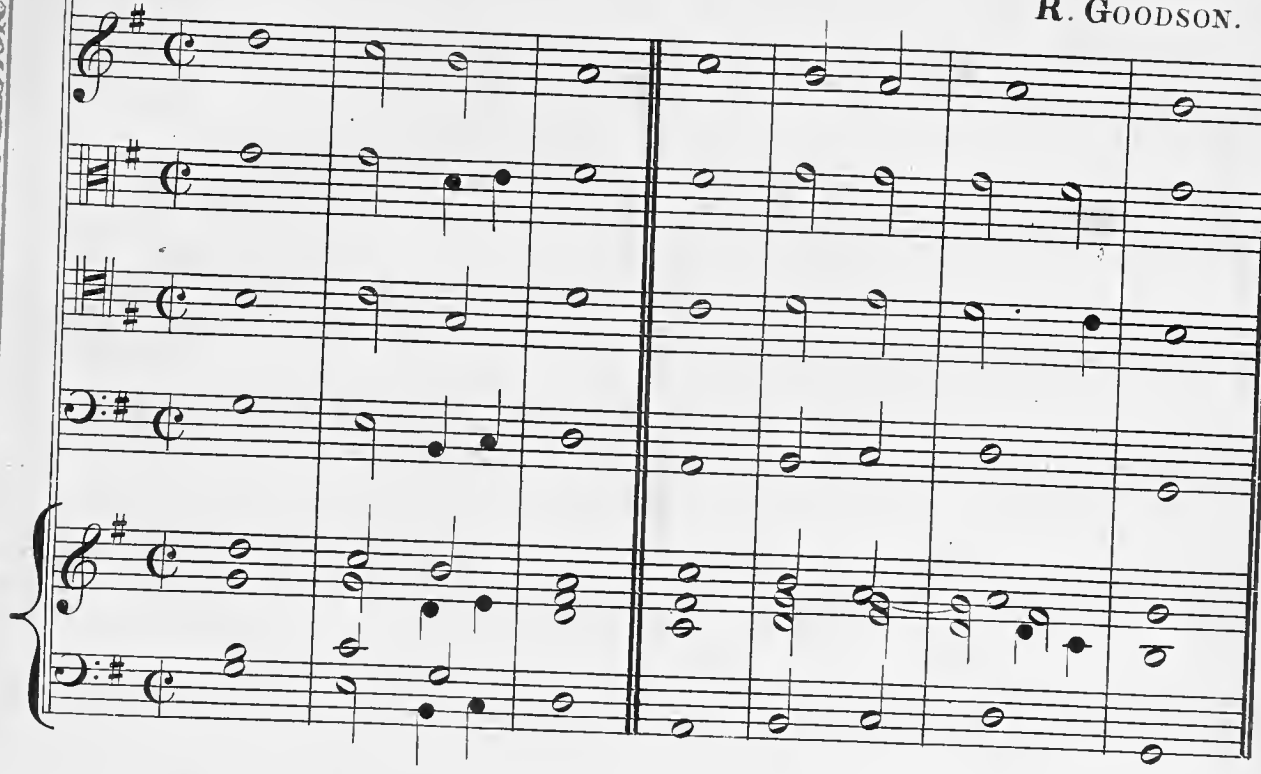

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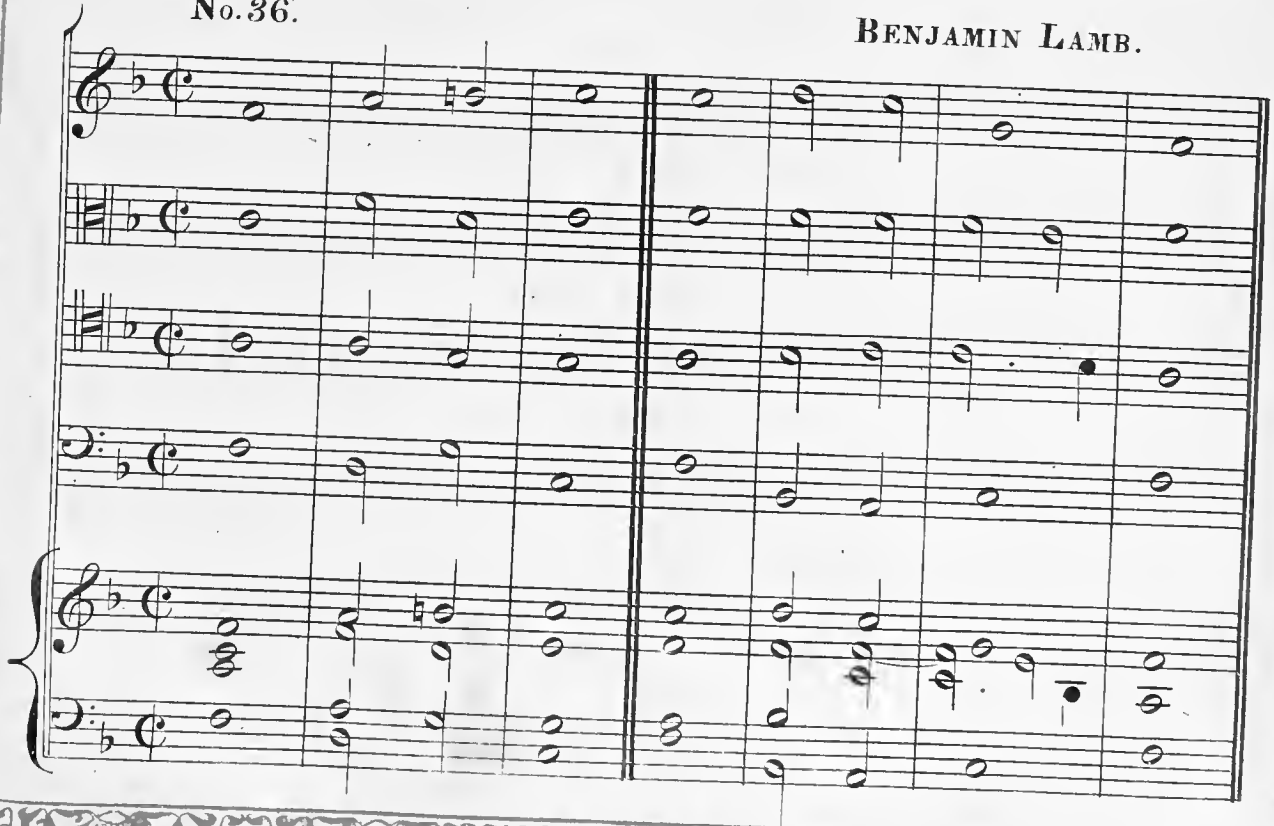

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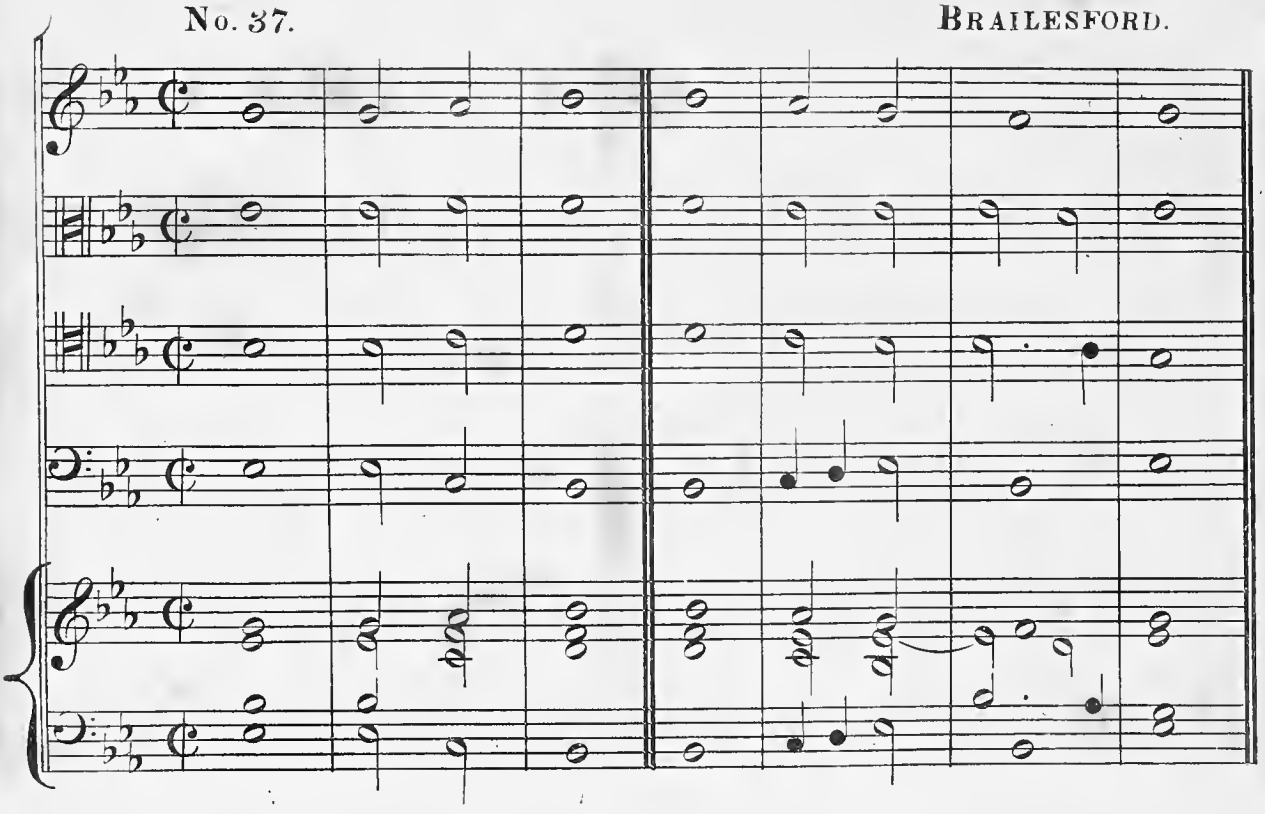

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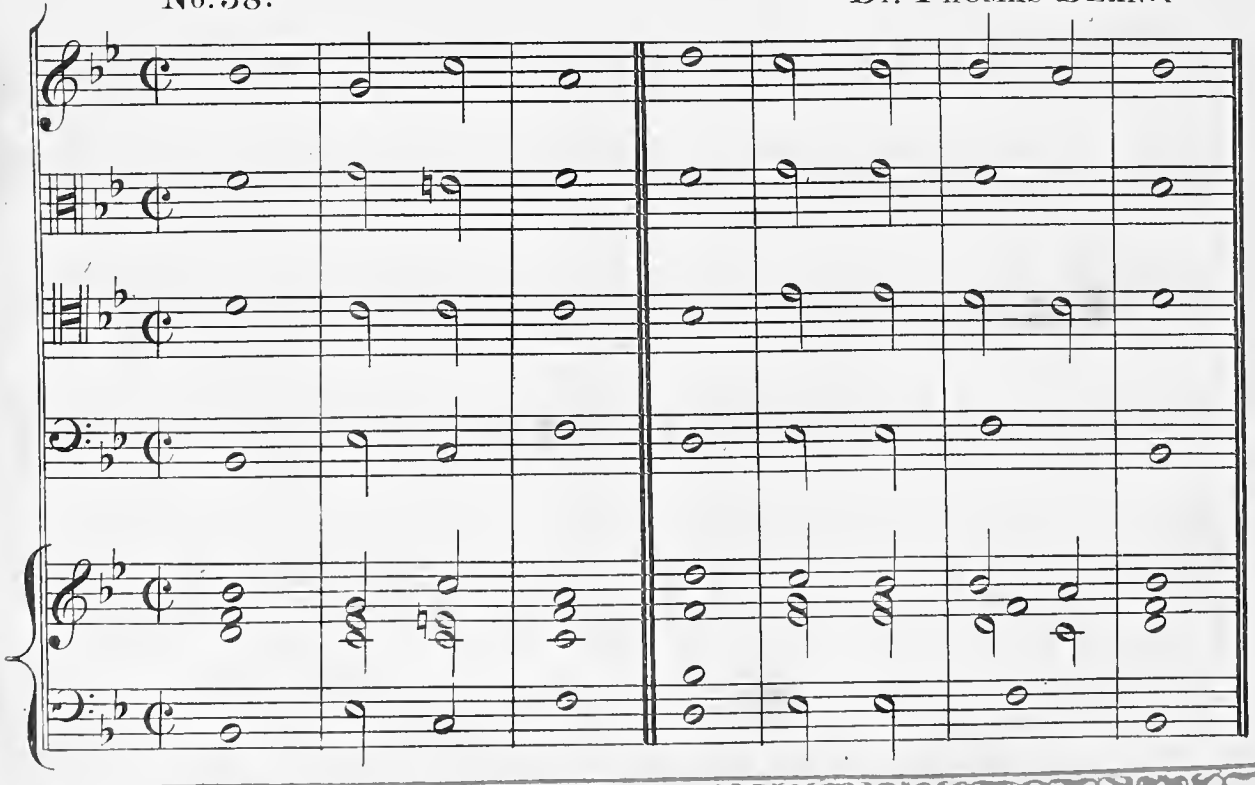

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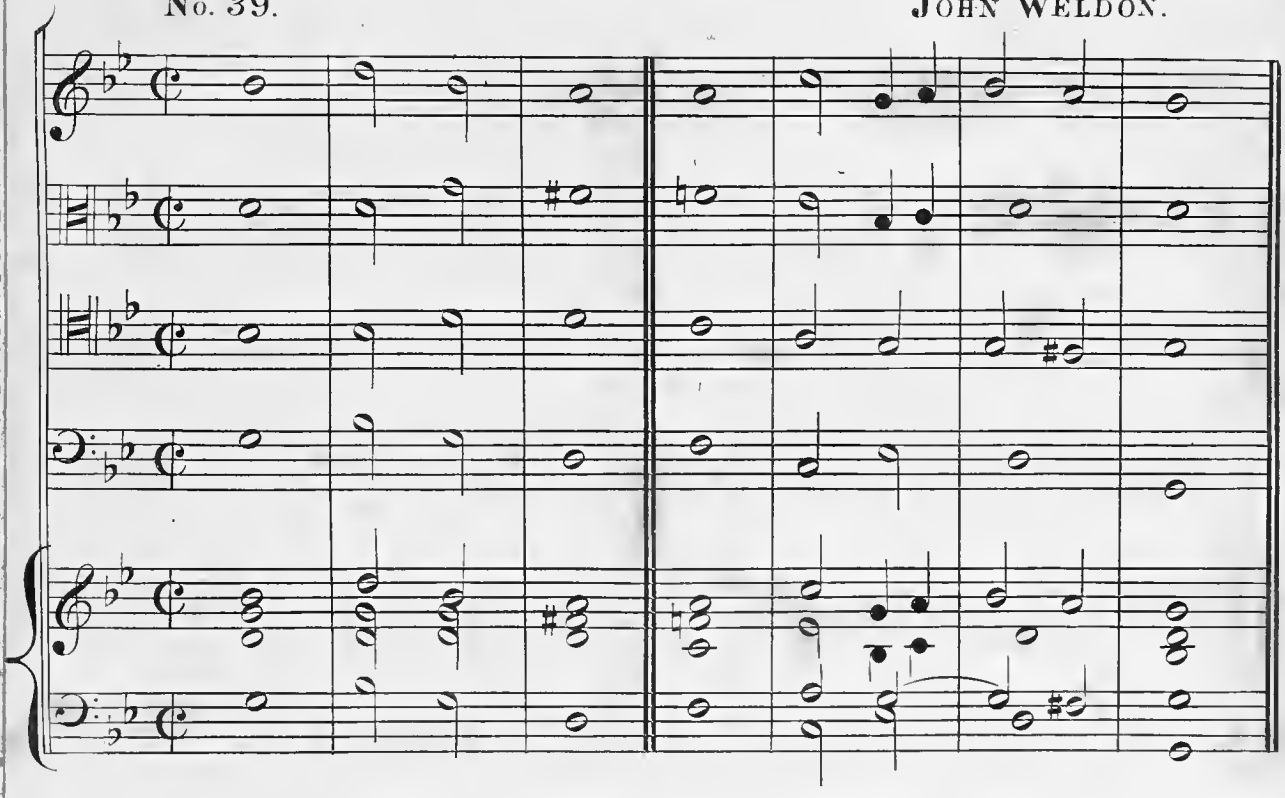

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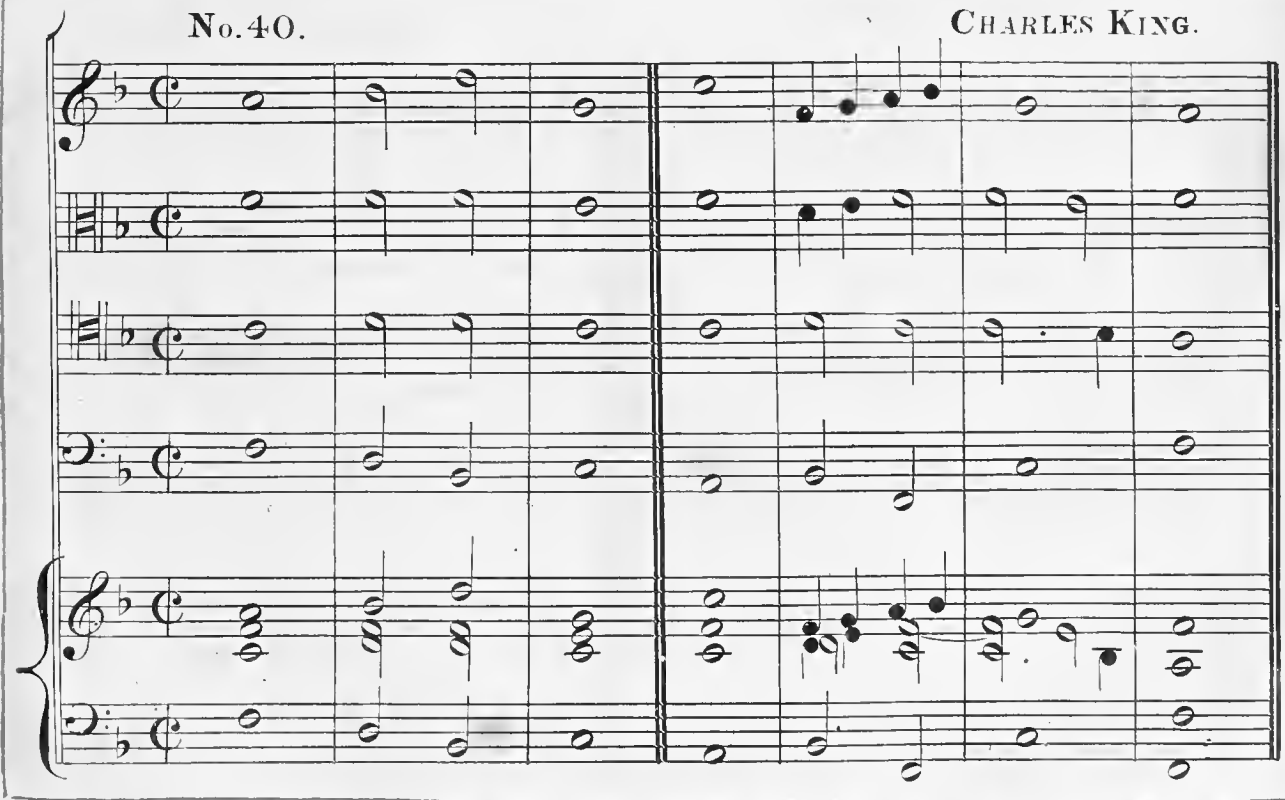

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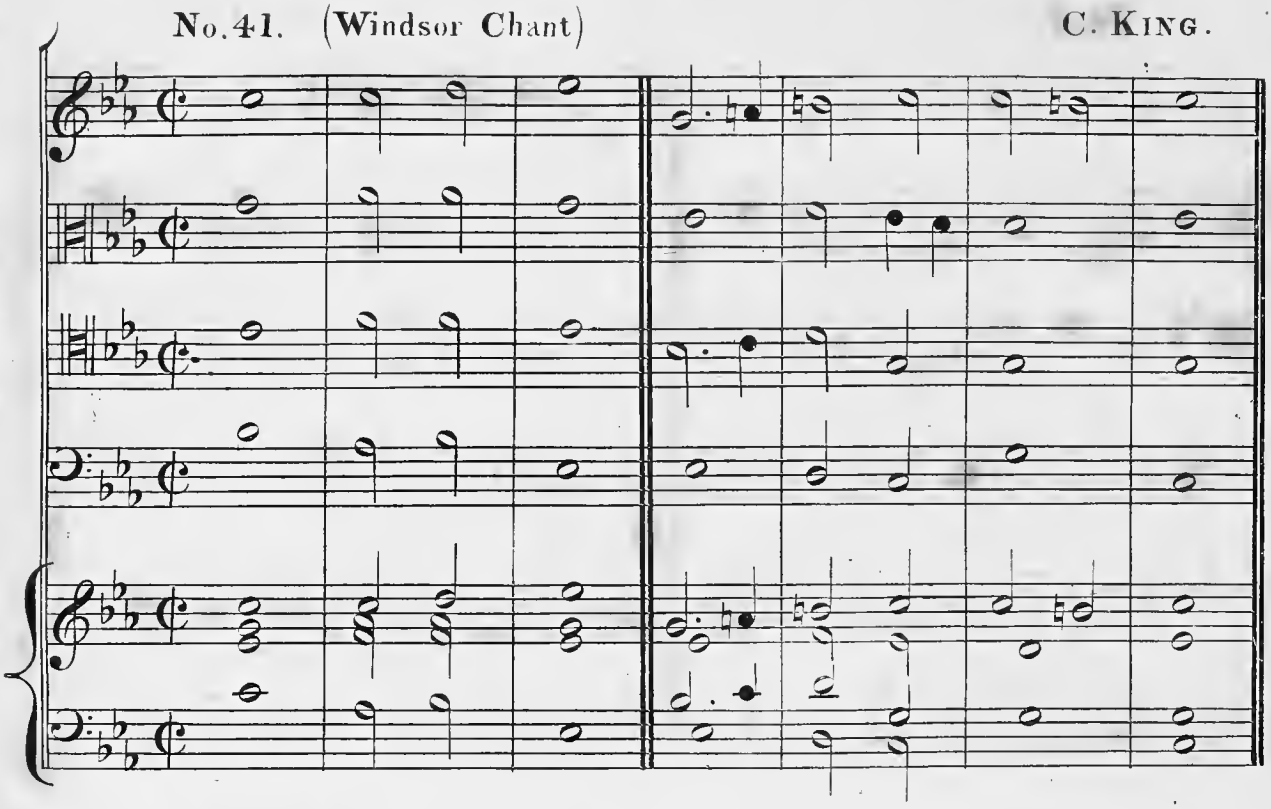

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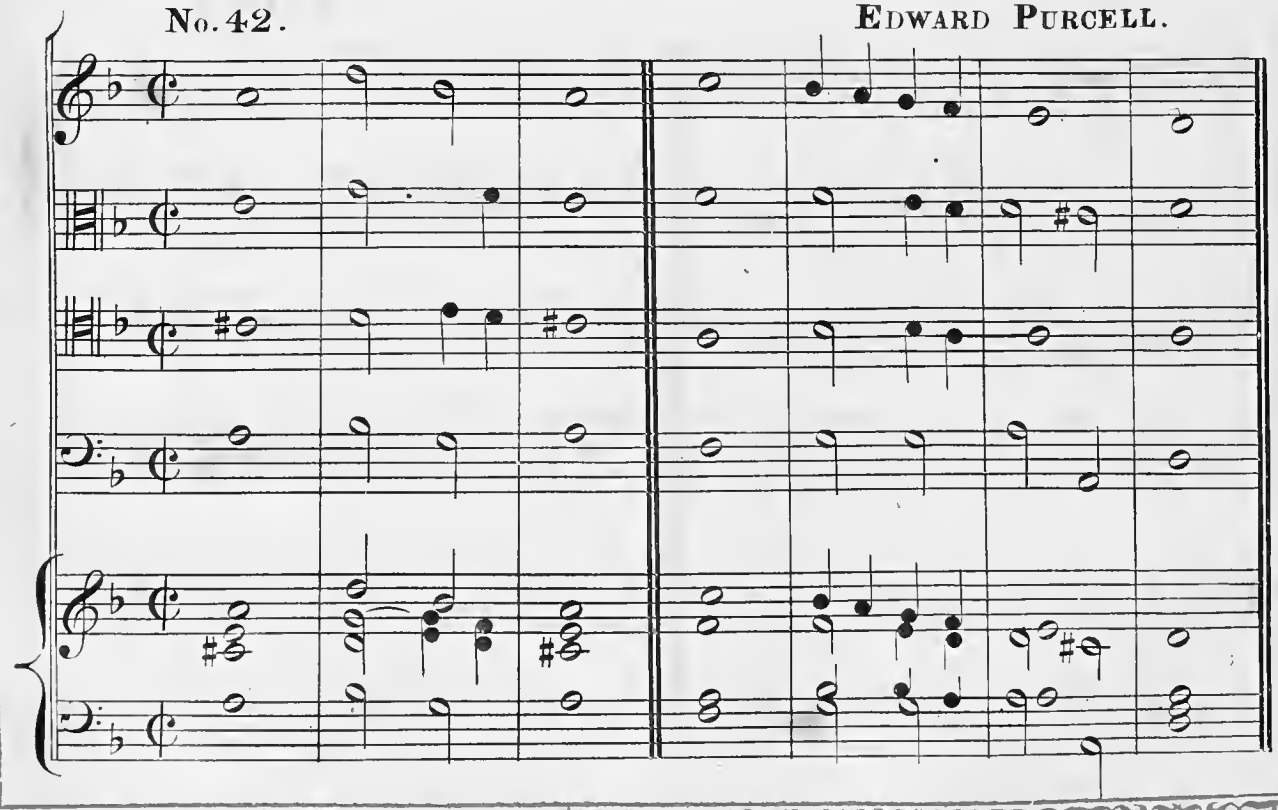

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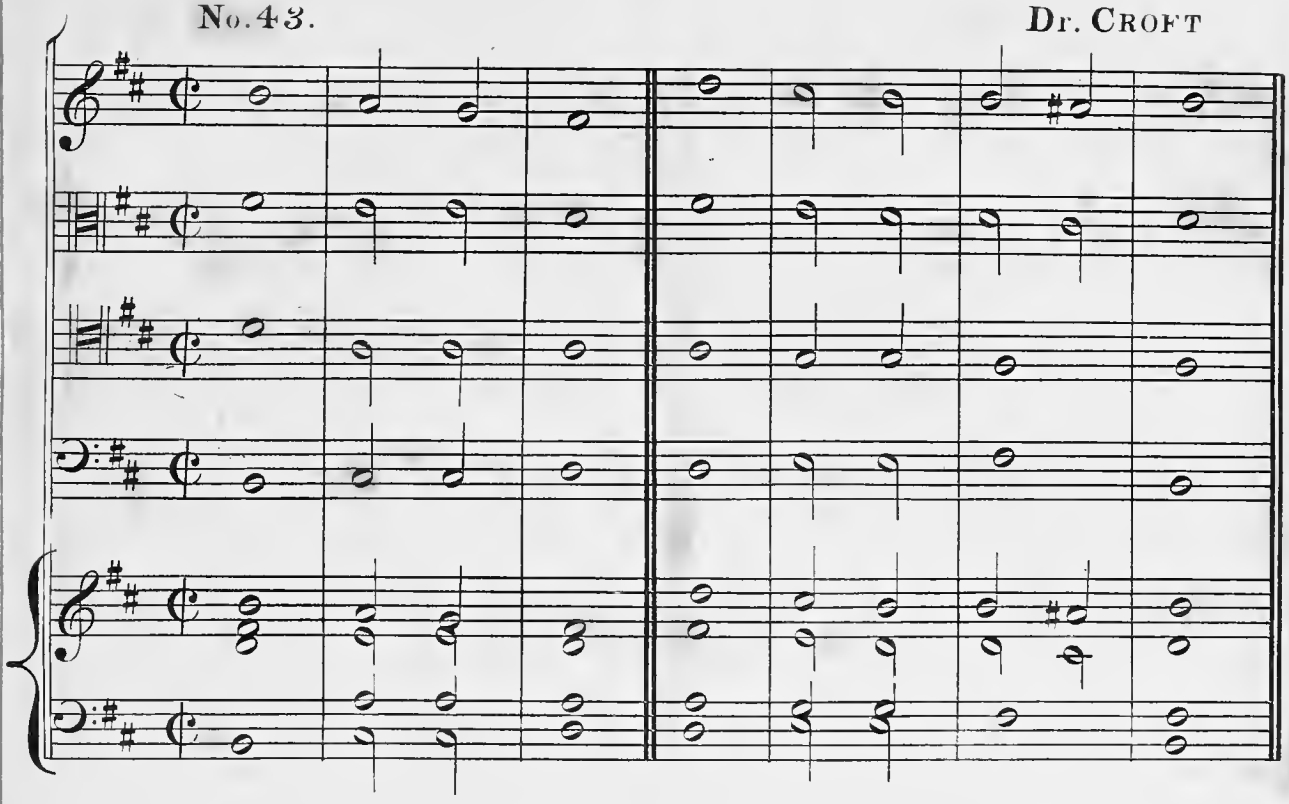
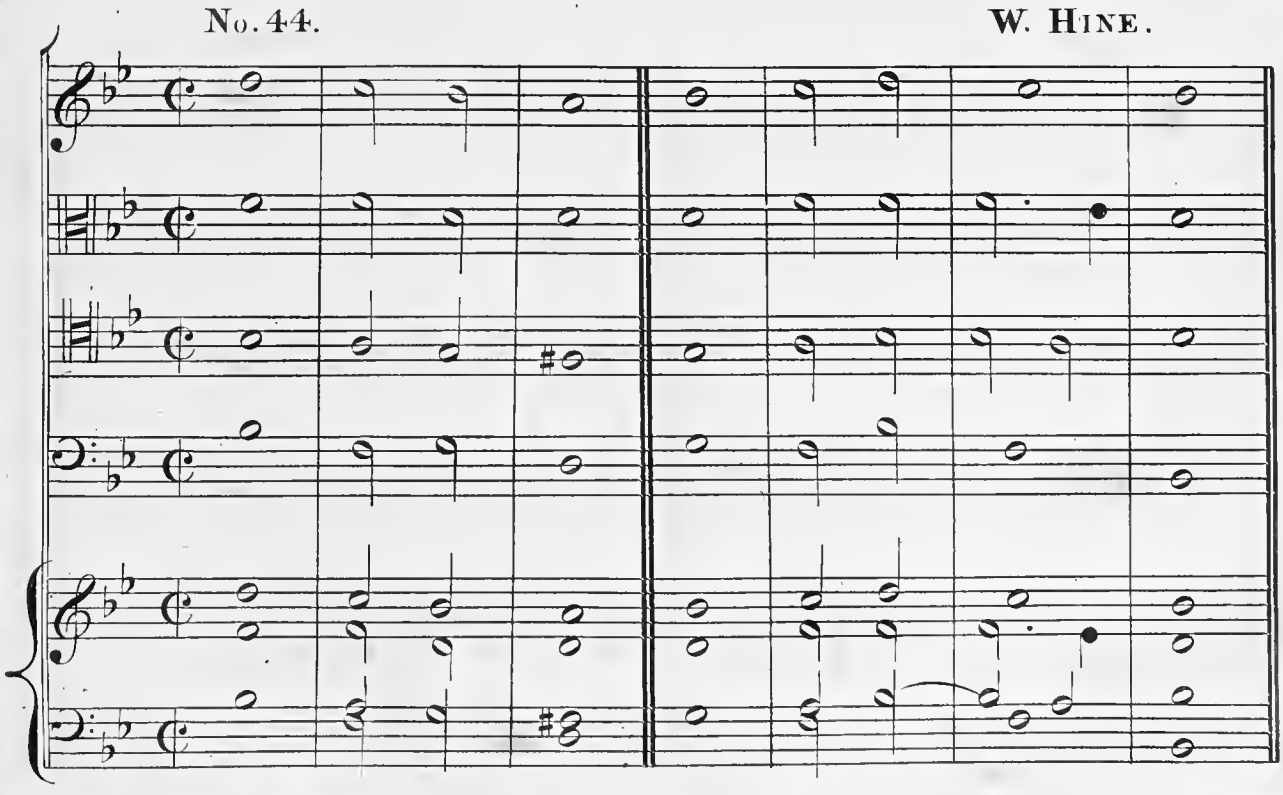
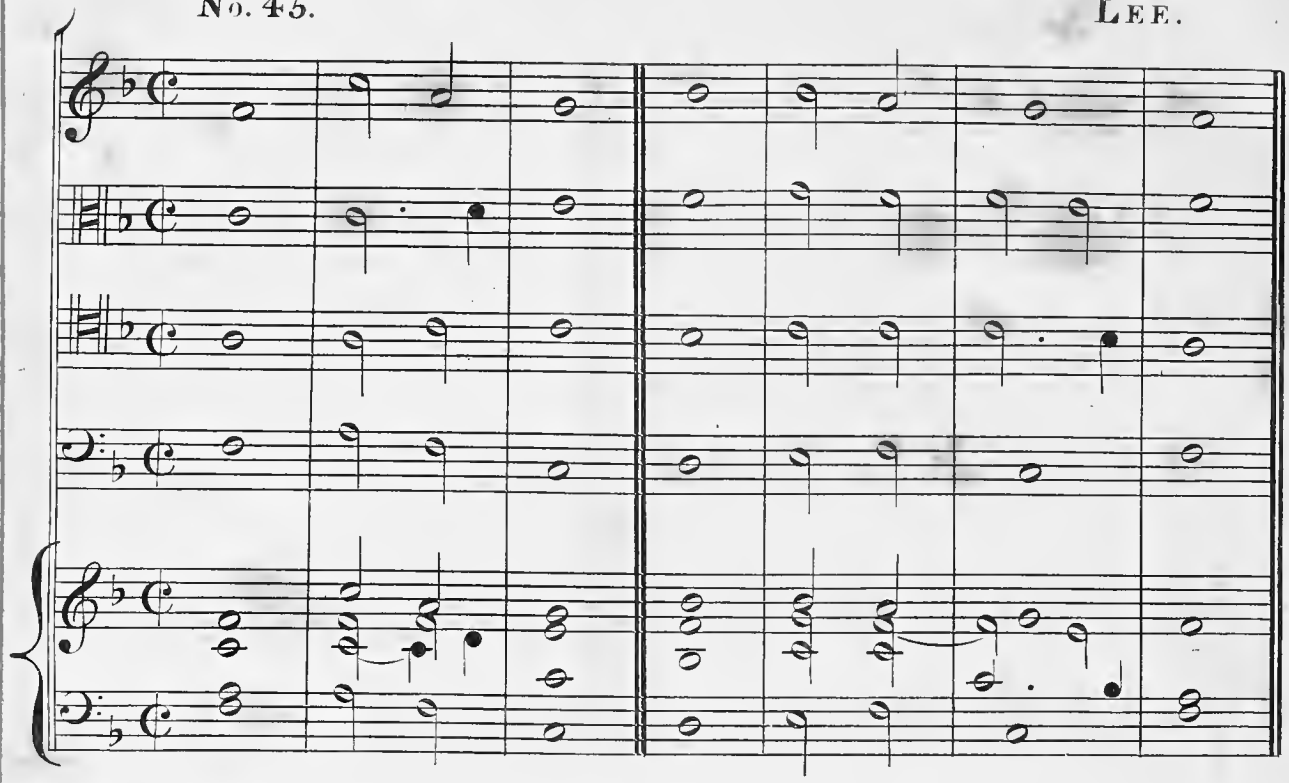


No. 44. W. Hine.



No. 45. LEE.



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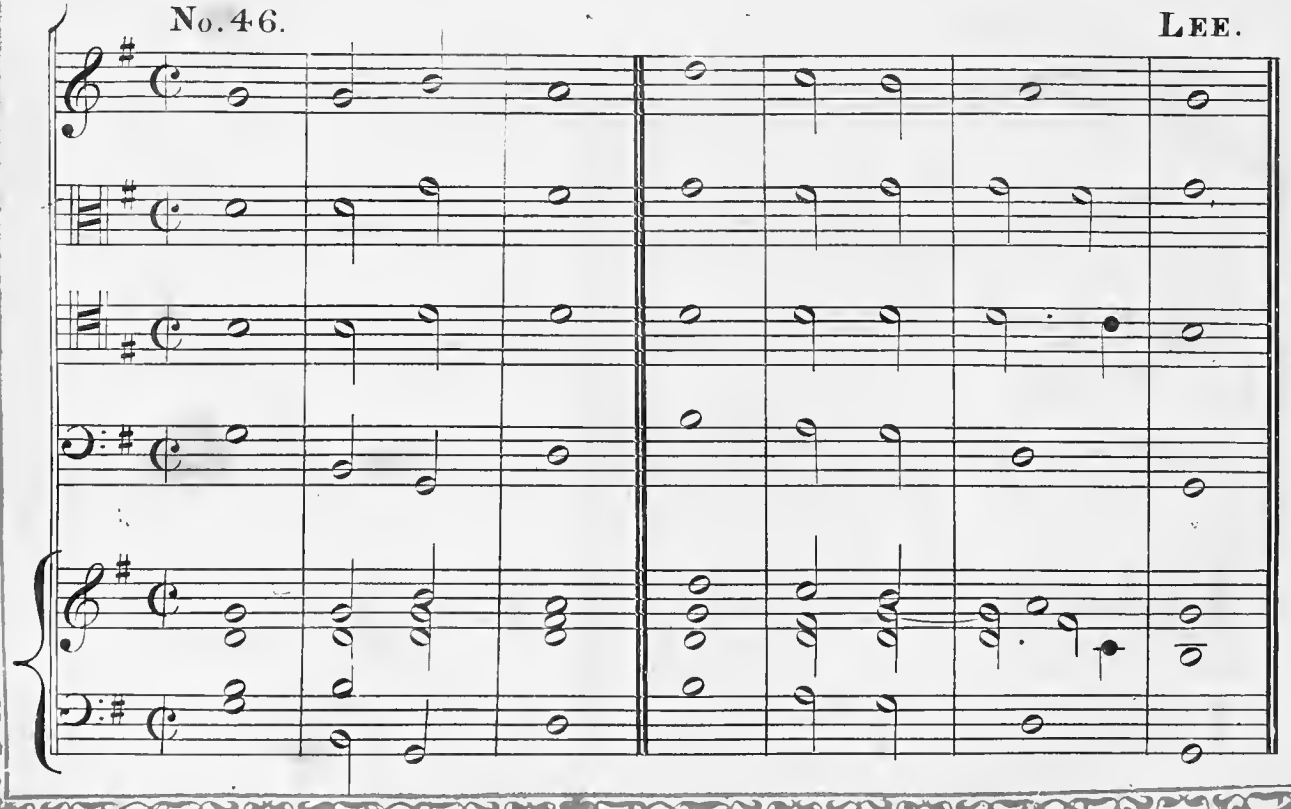

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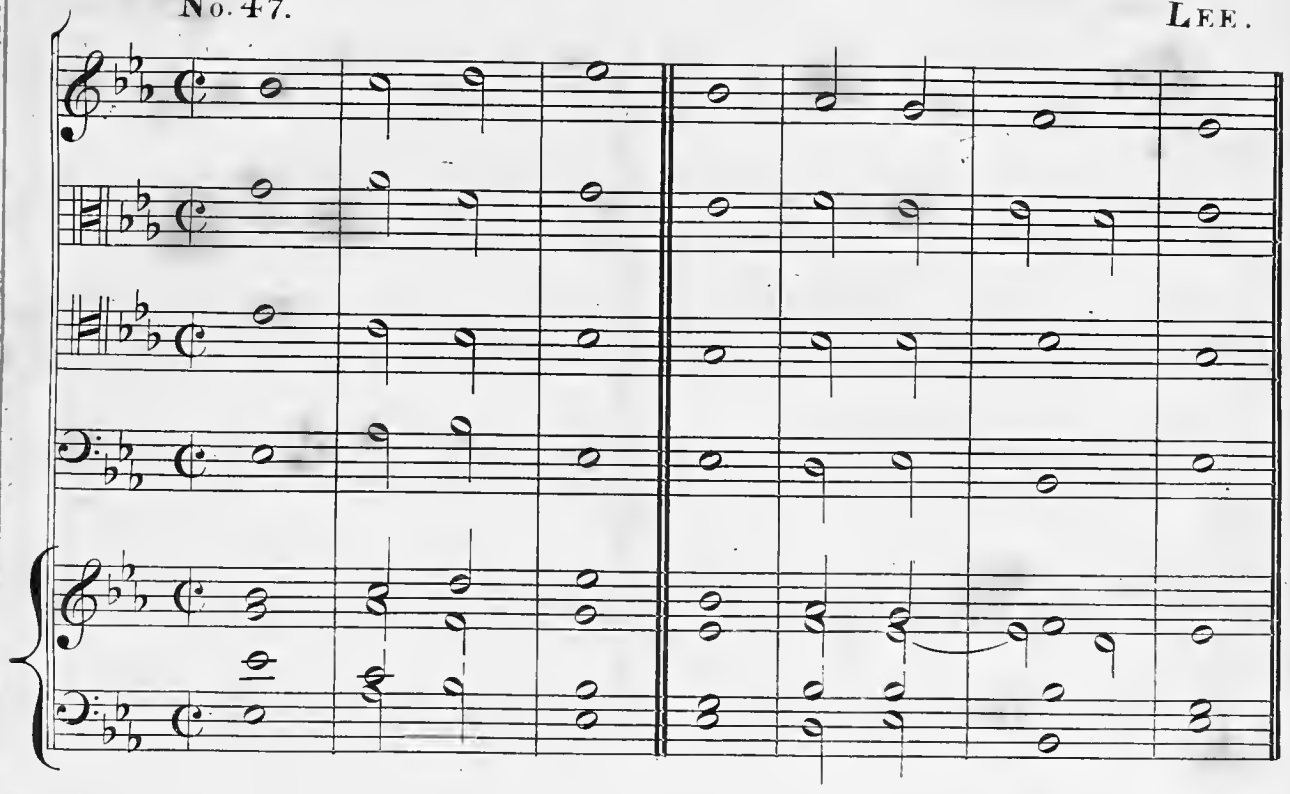

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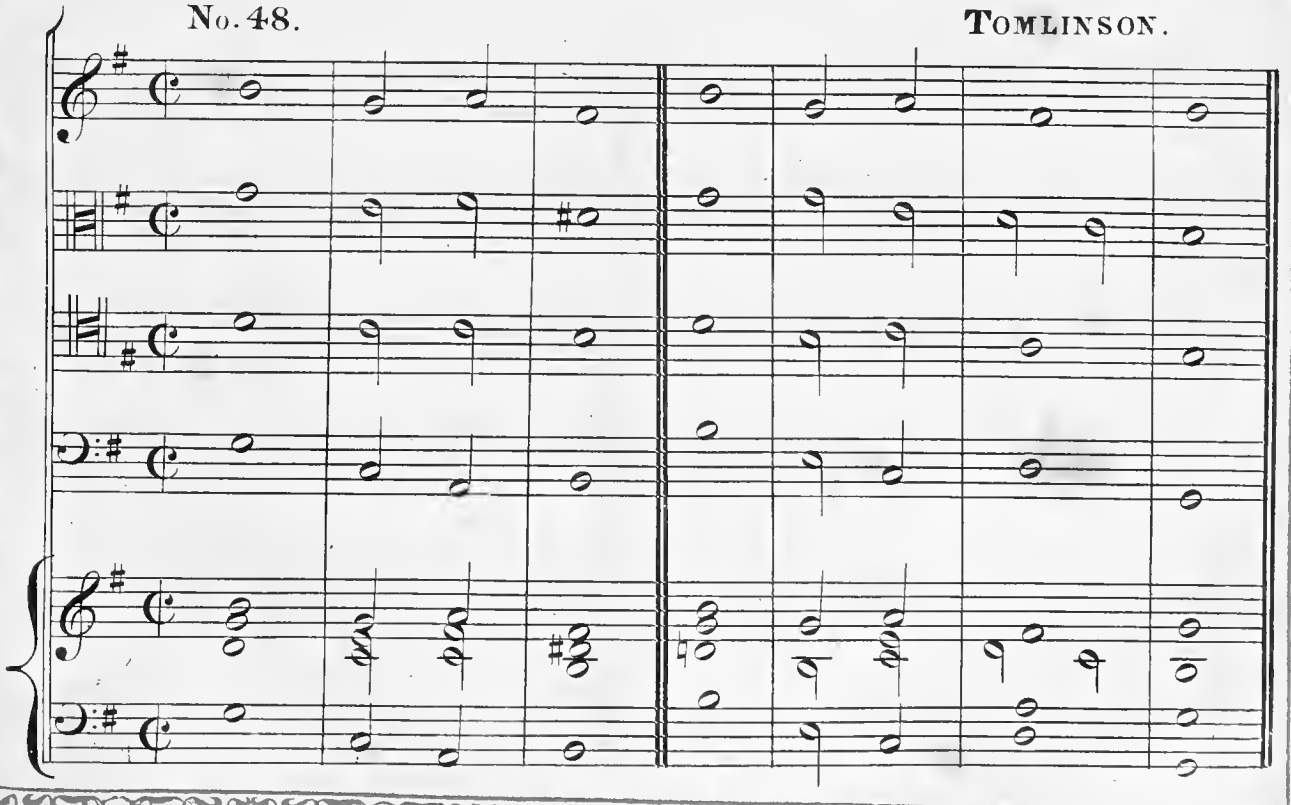

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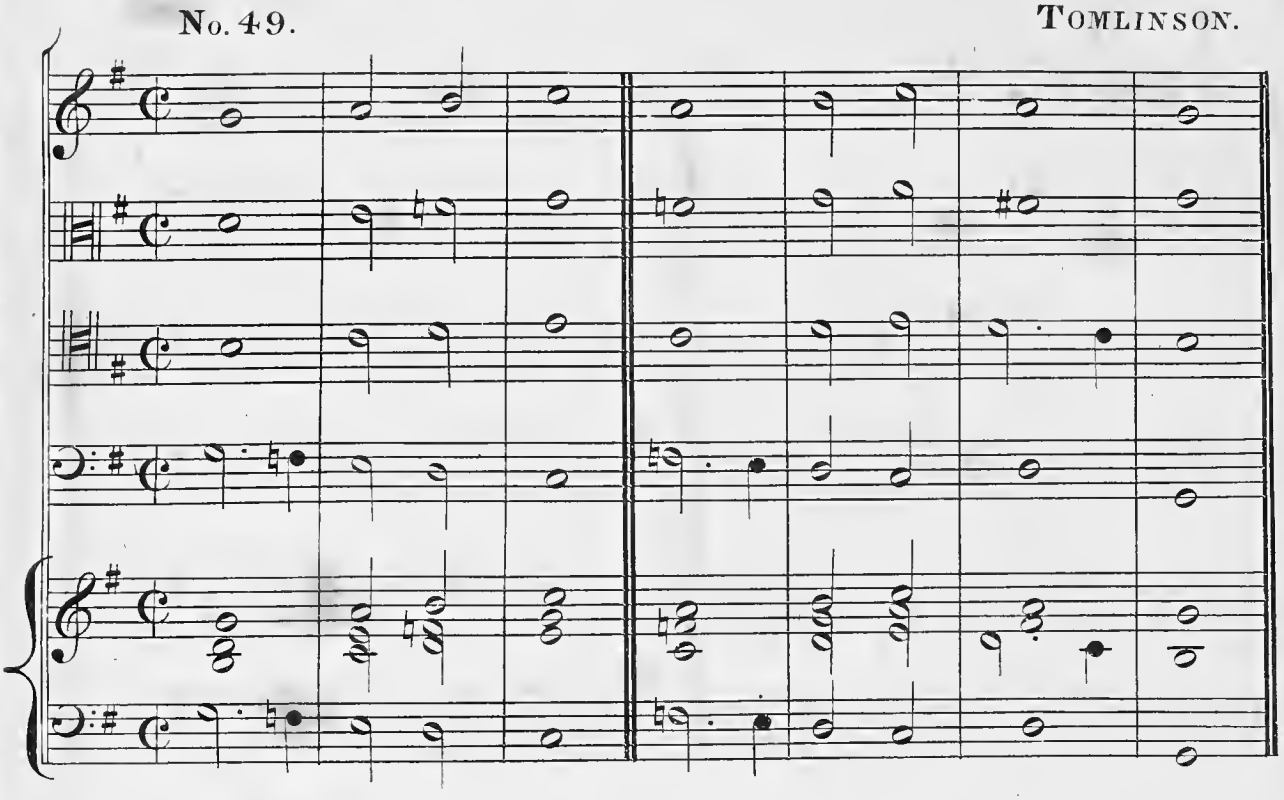

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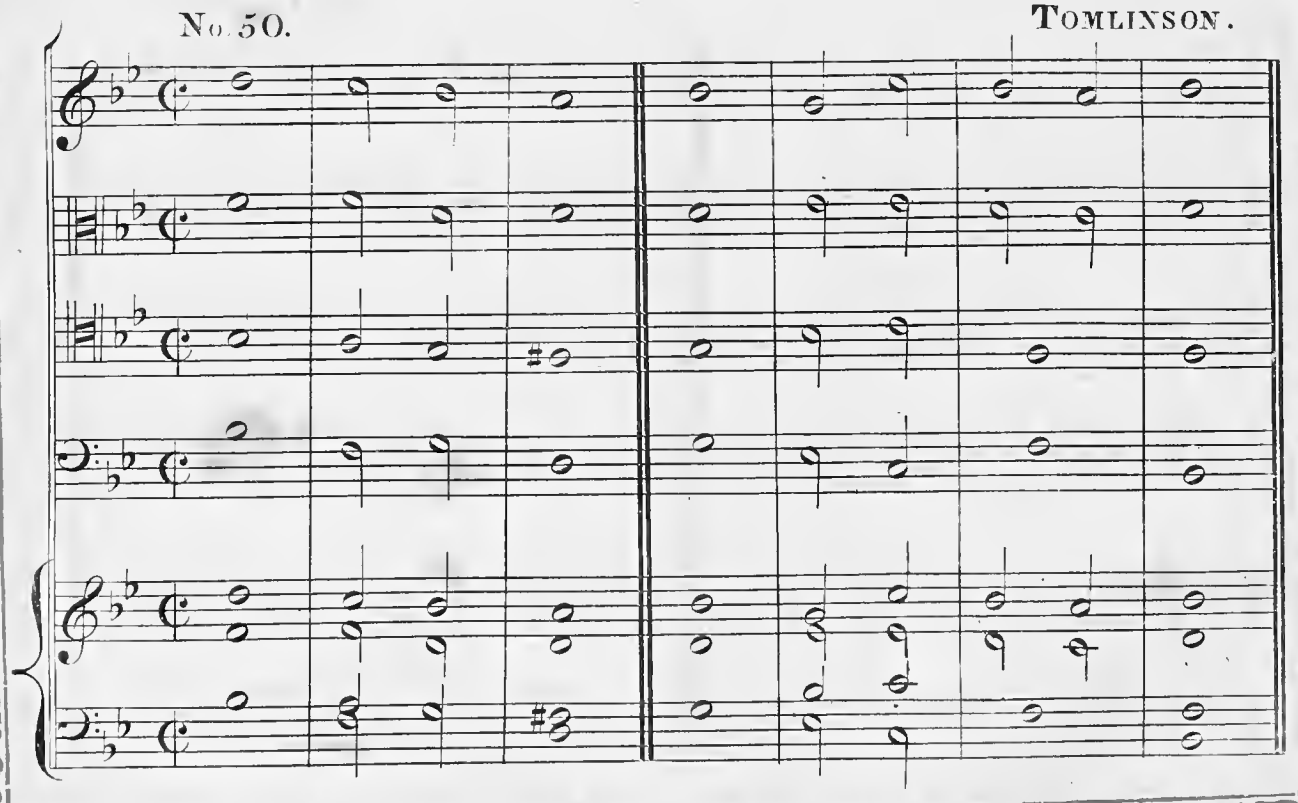

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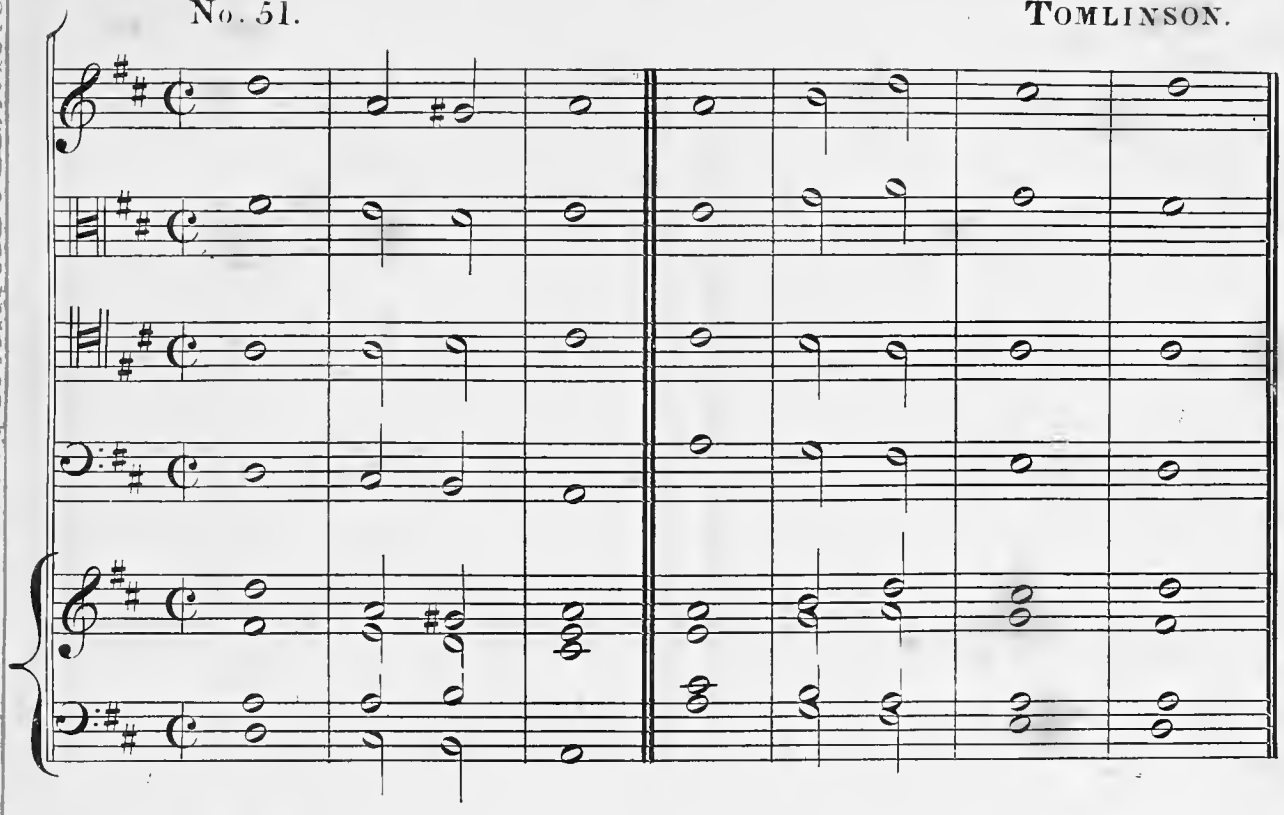
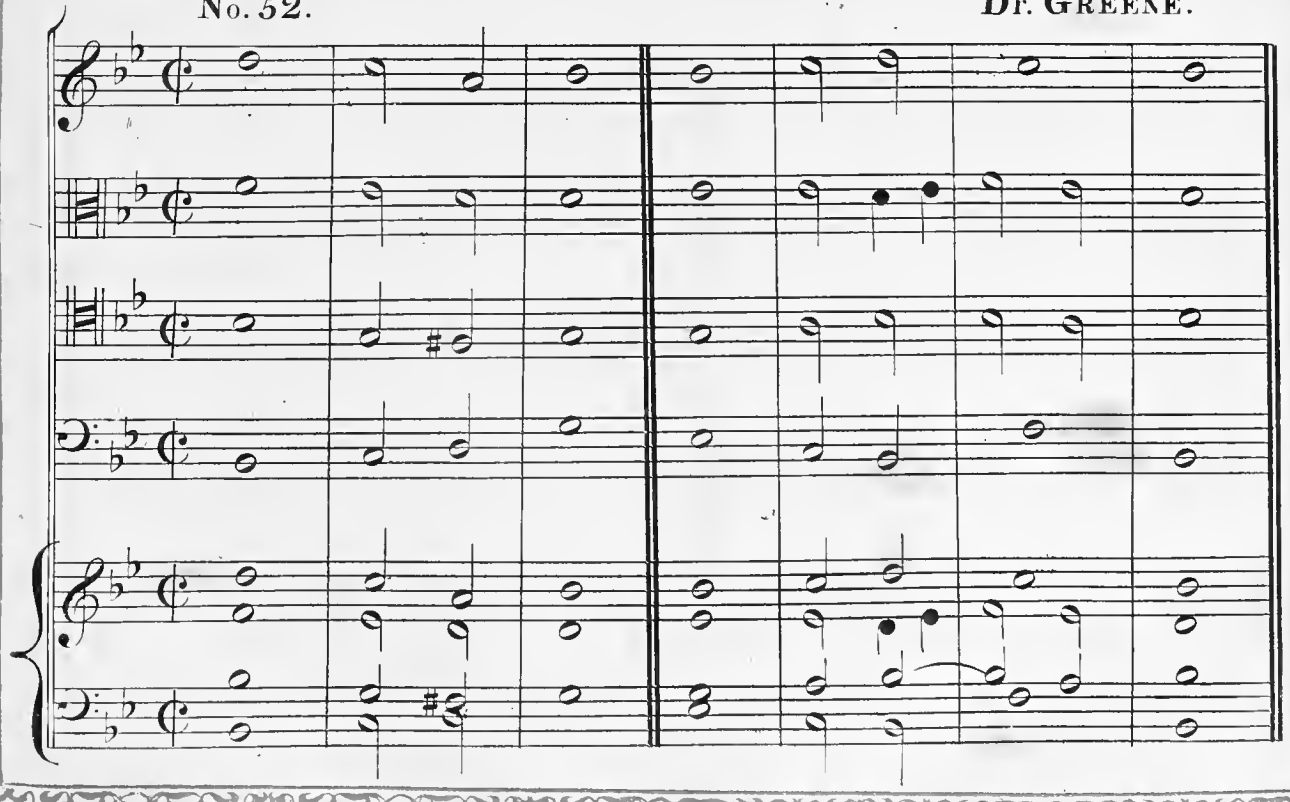
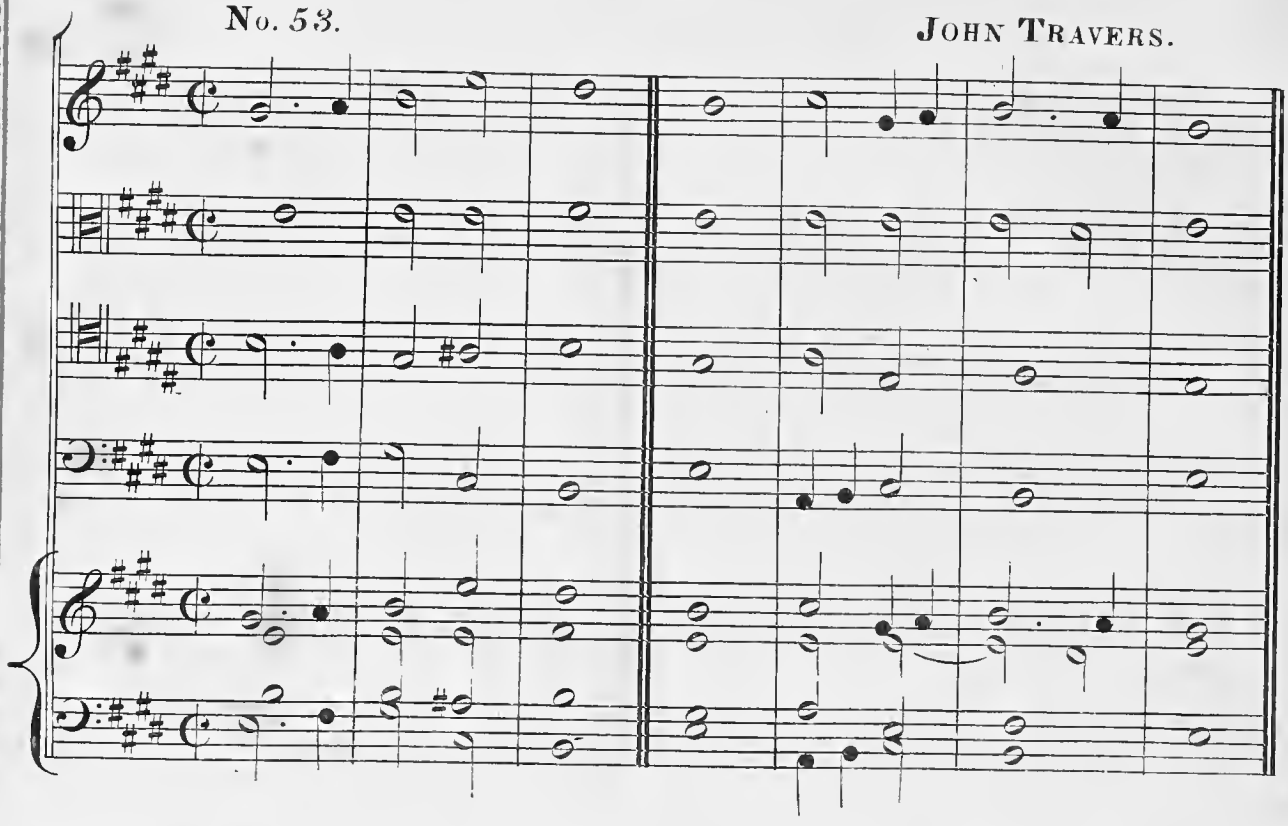


No. 52. DR. GREENE.



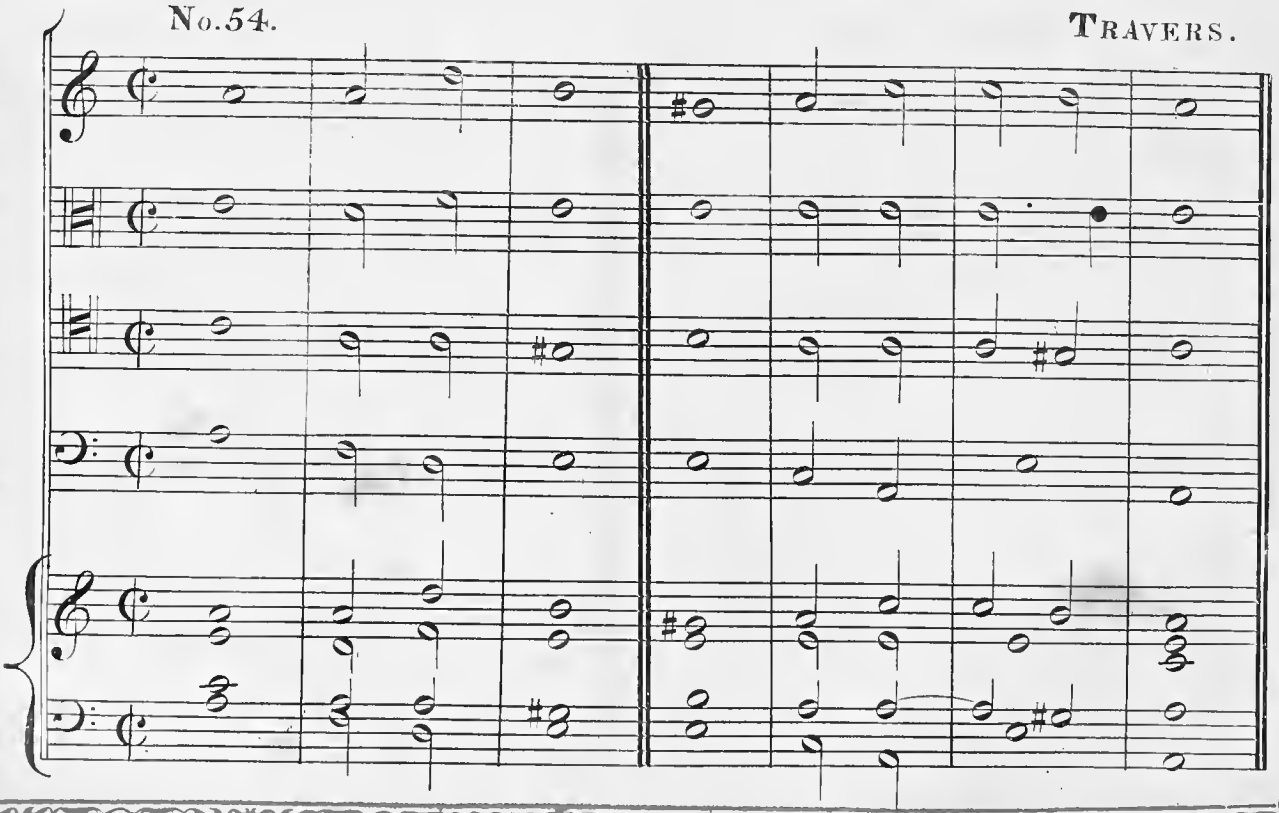
No. 53.

JOHN TRAVERS.



No. 54.

TRAVERS.



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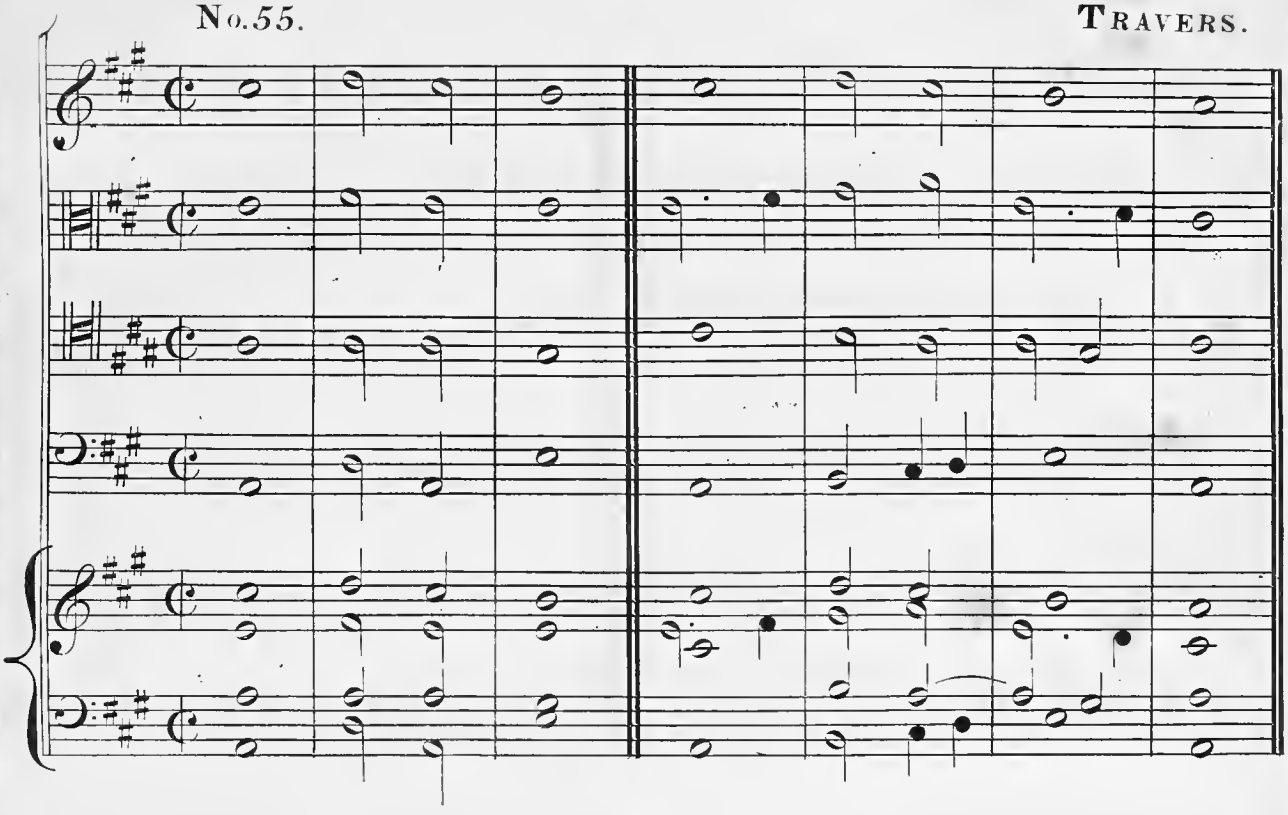
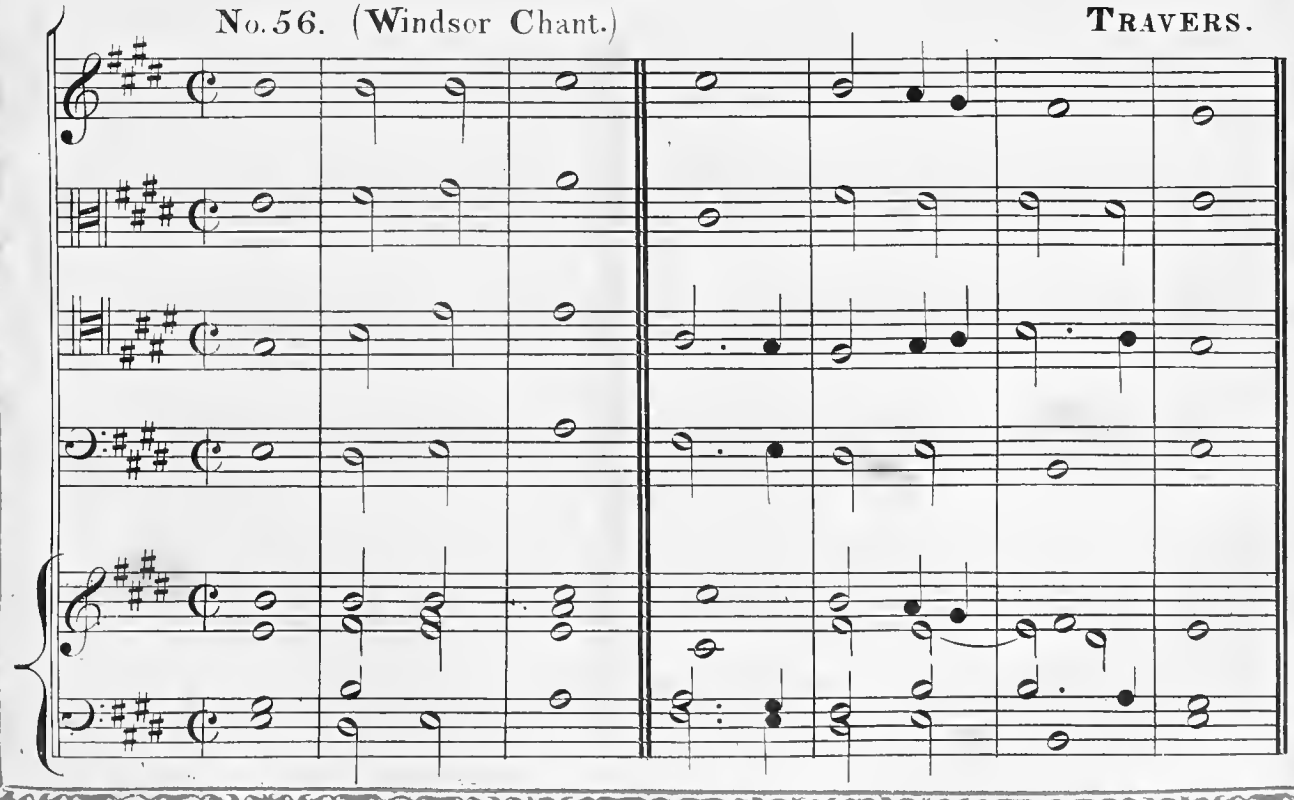
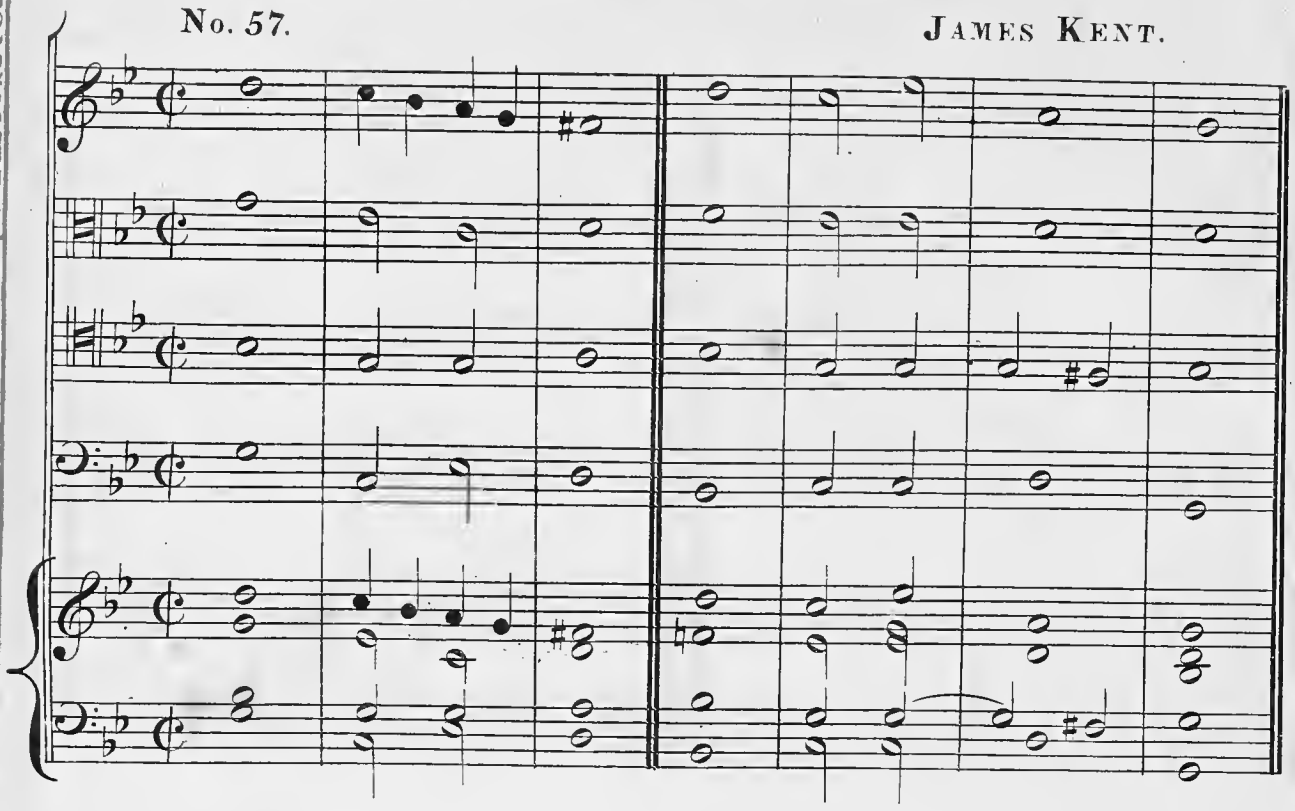


No. 56. (Windsor Chant.) TRAVERS.



No. 57. JAMES KENT.



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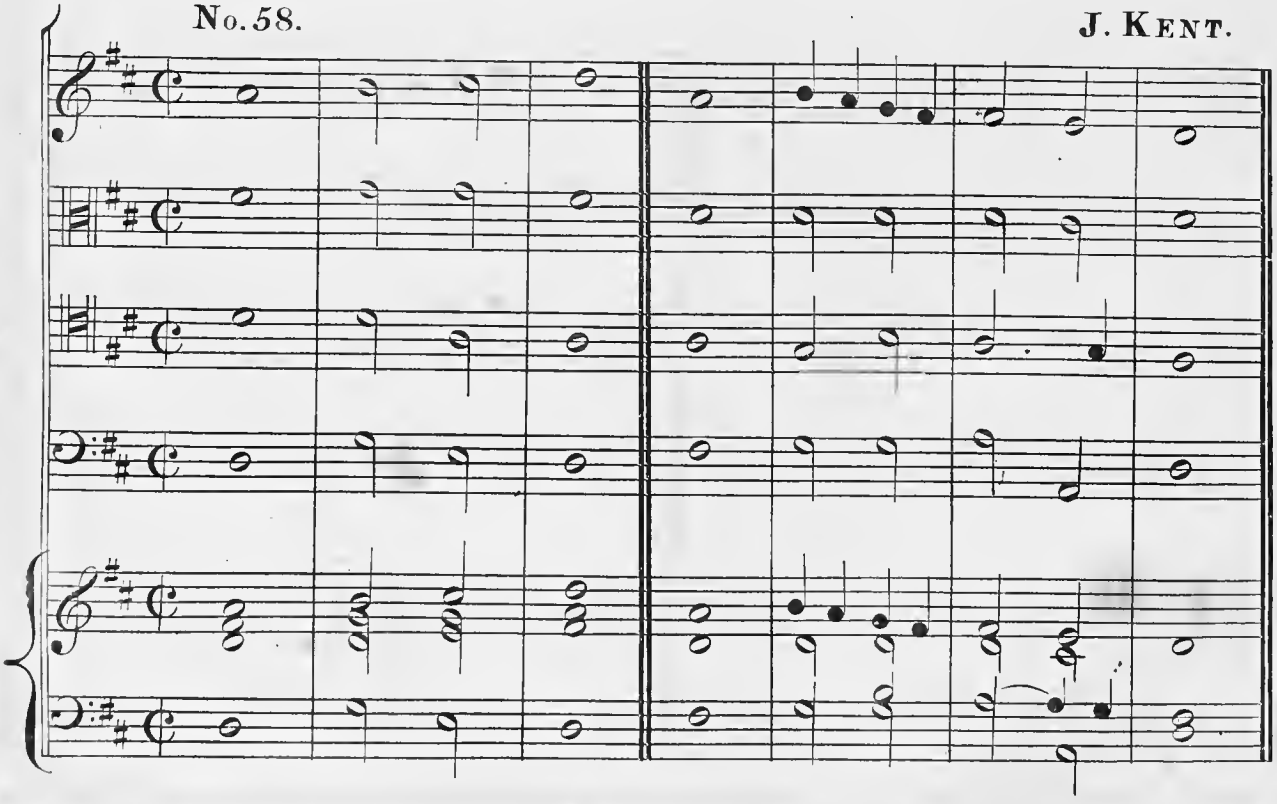

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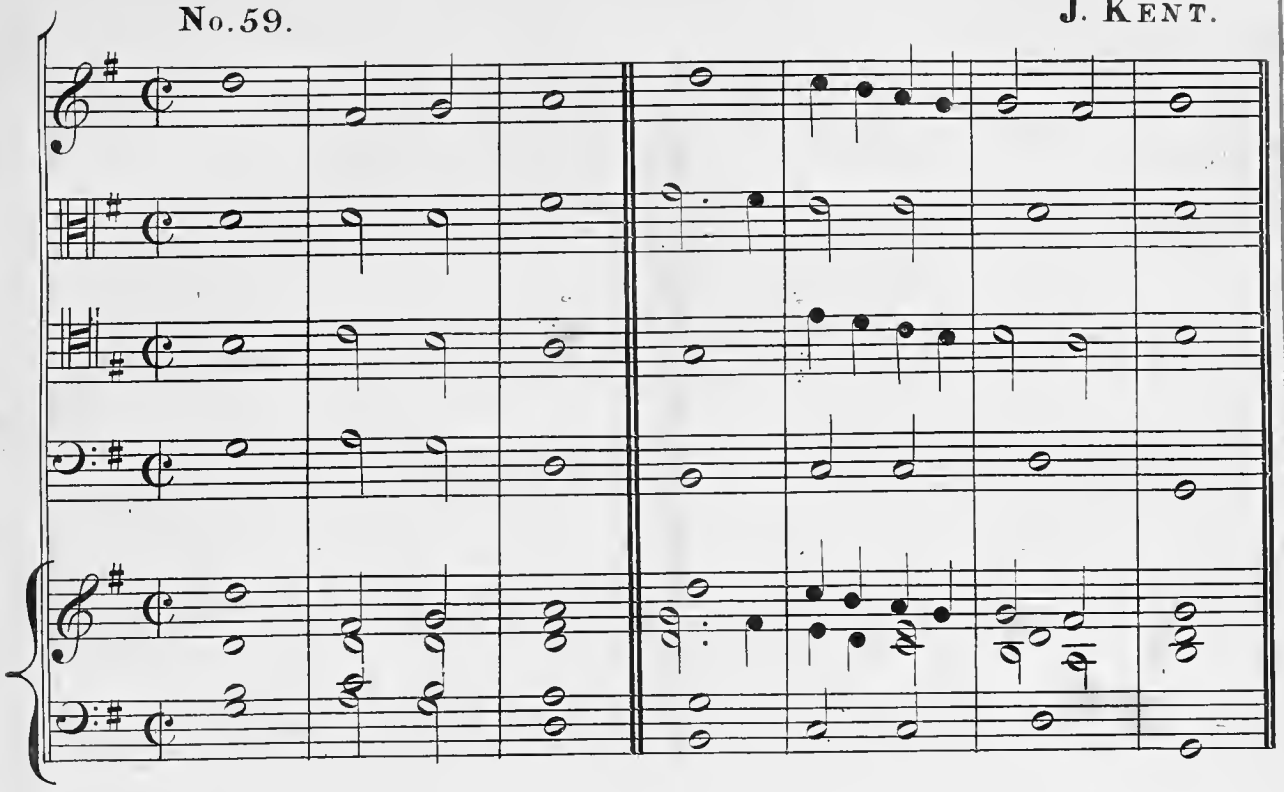

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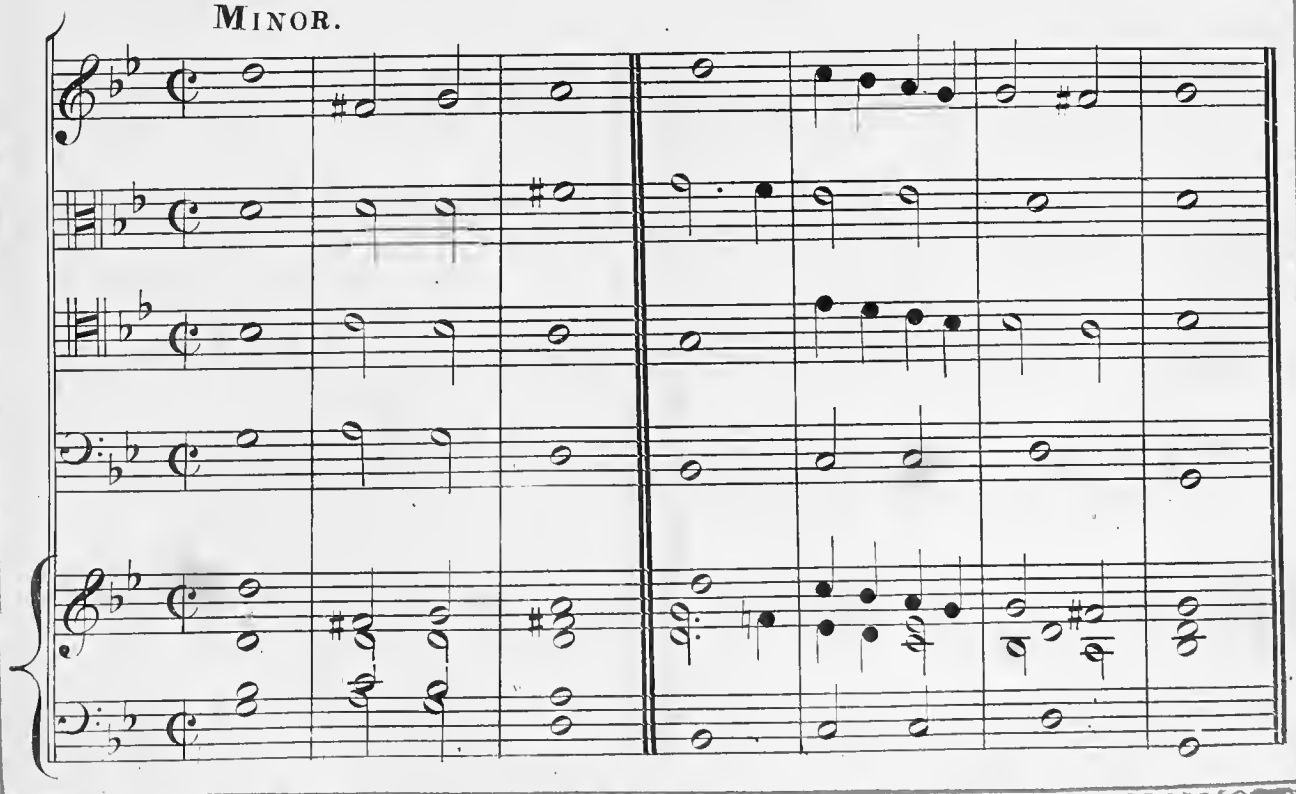
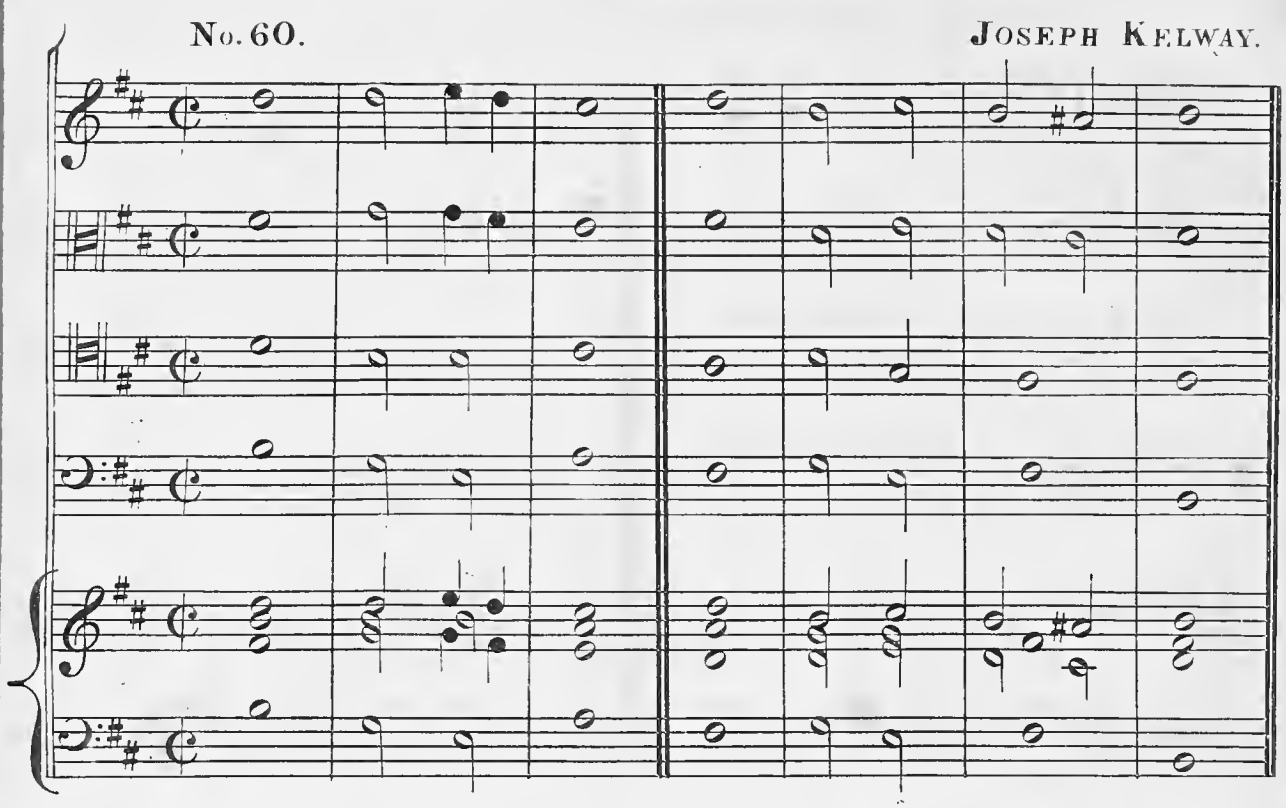


No. 60. JOSEPH KELWAY.



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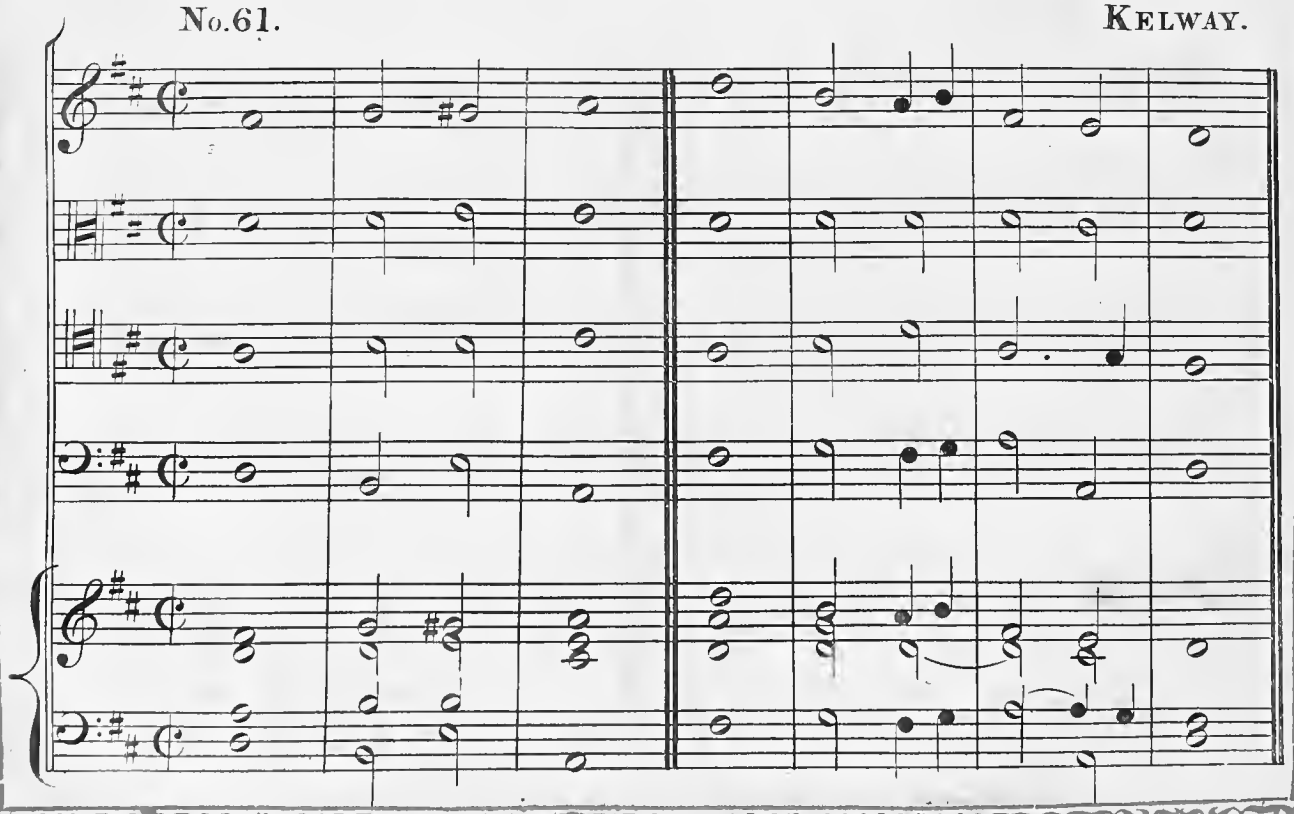
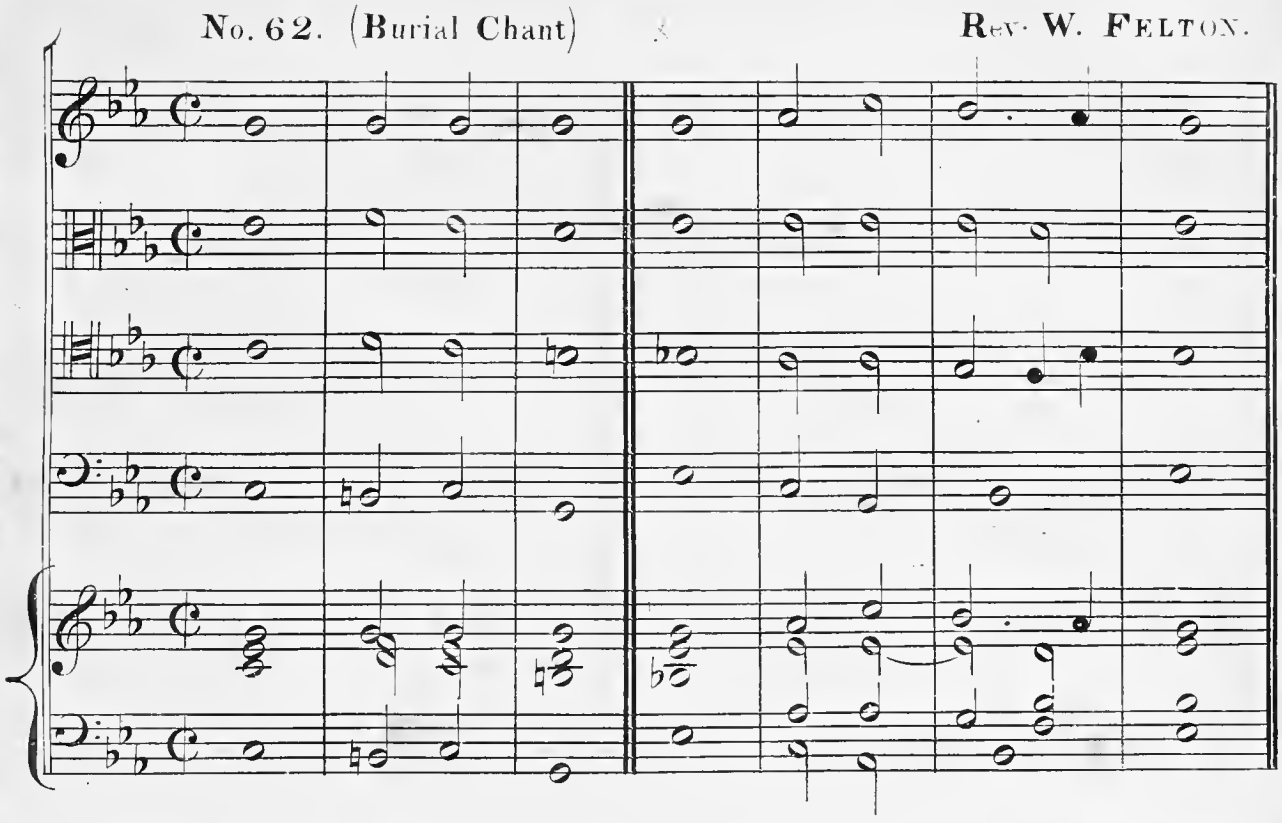
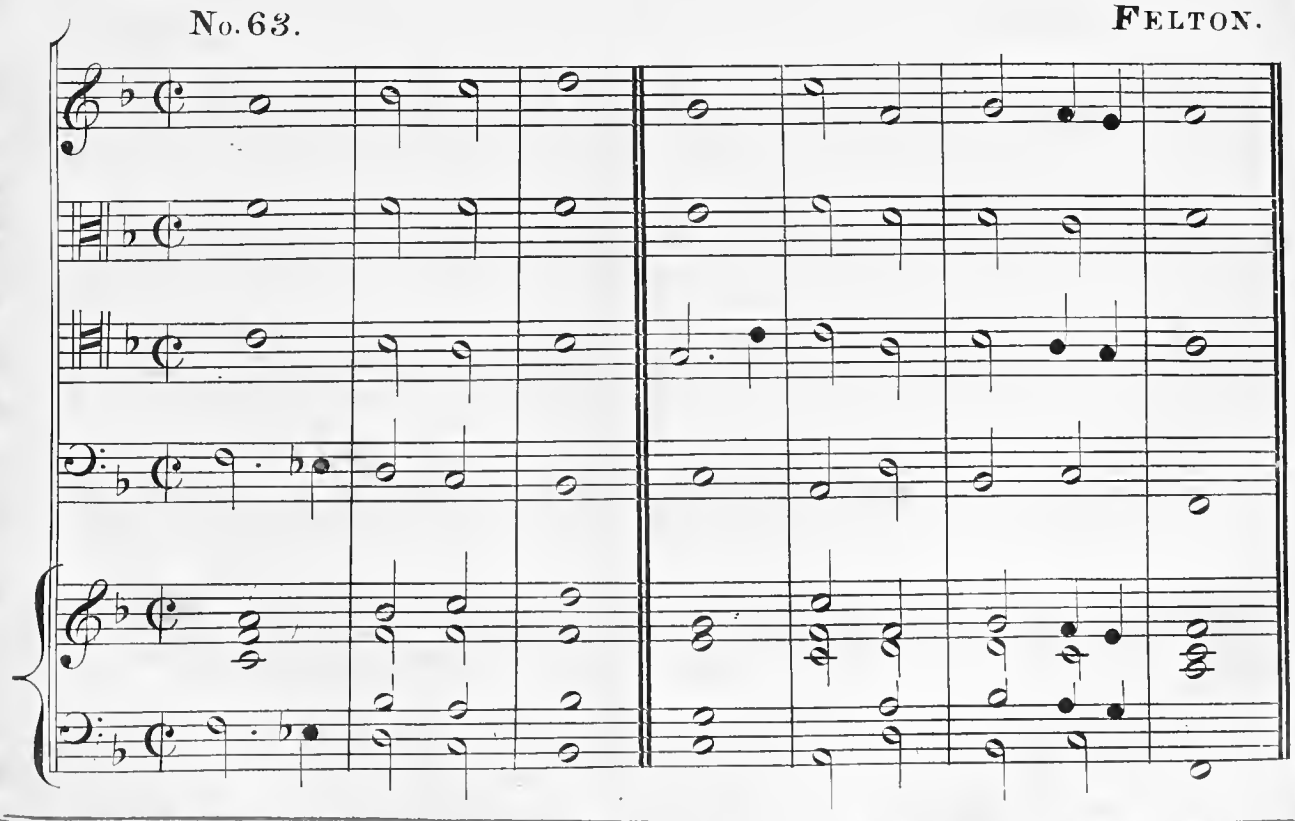


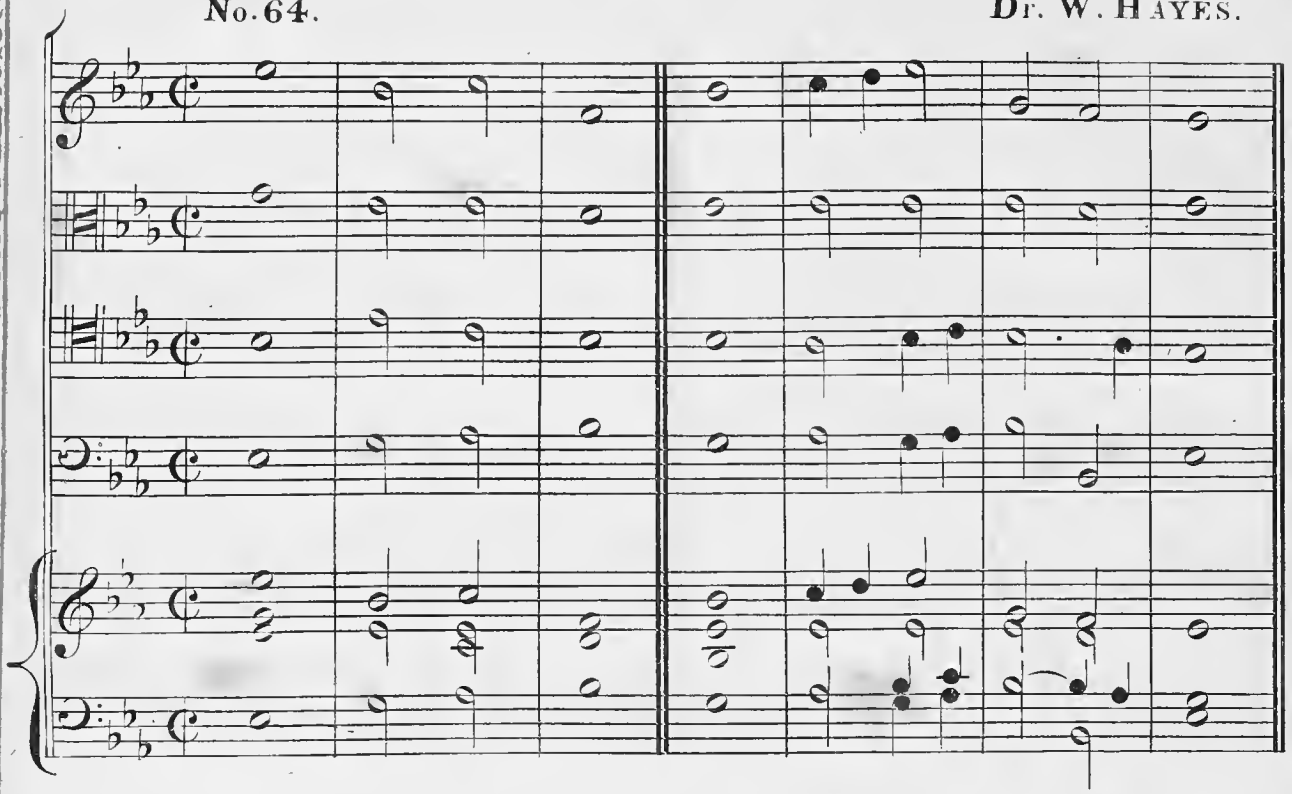
No. 62. (Burial Chant) Rev. W. FELTON.



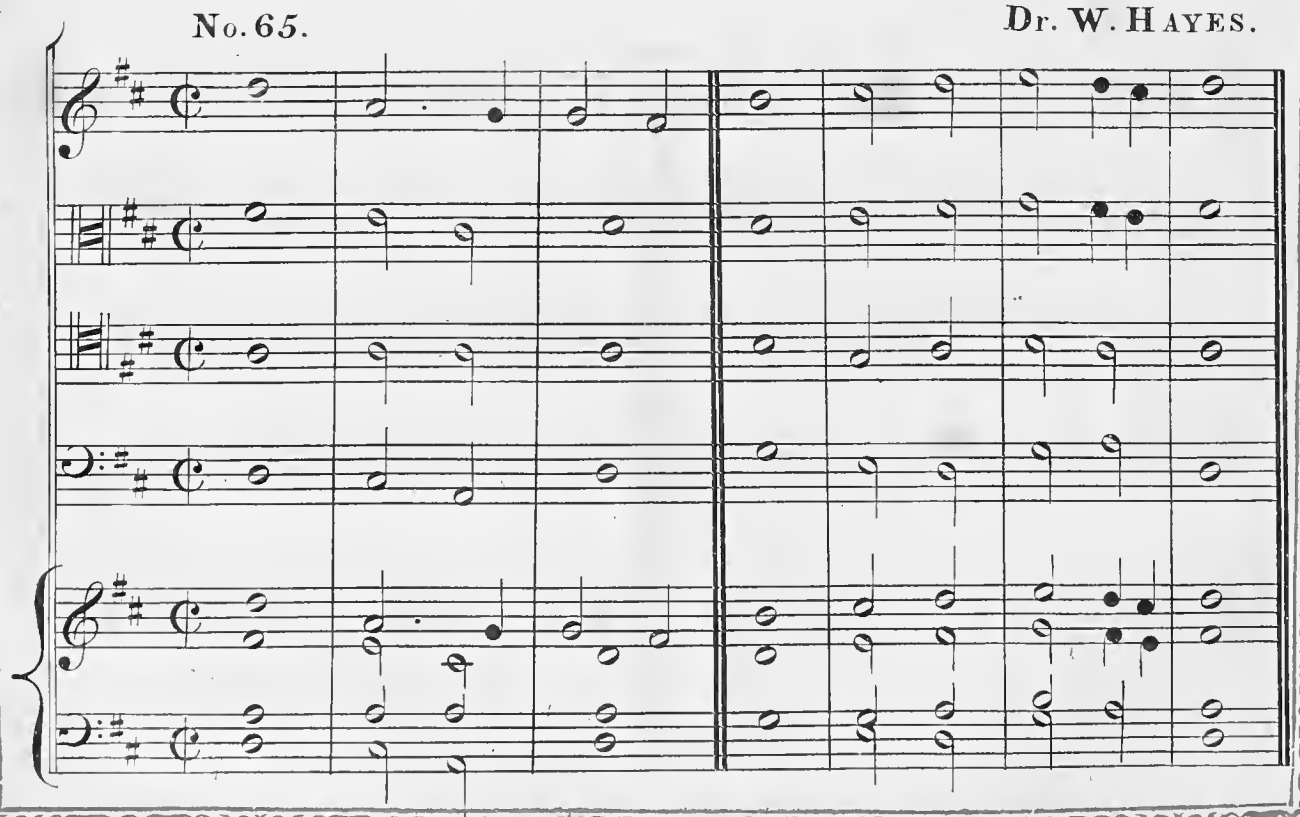
No. 63. FELTON.



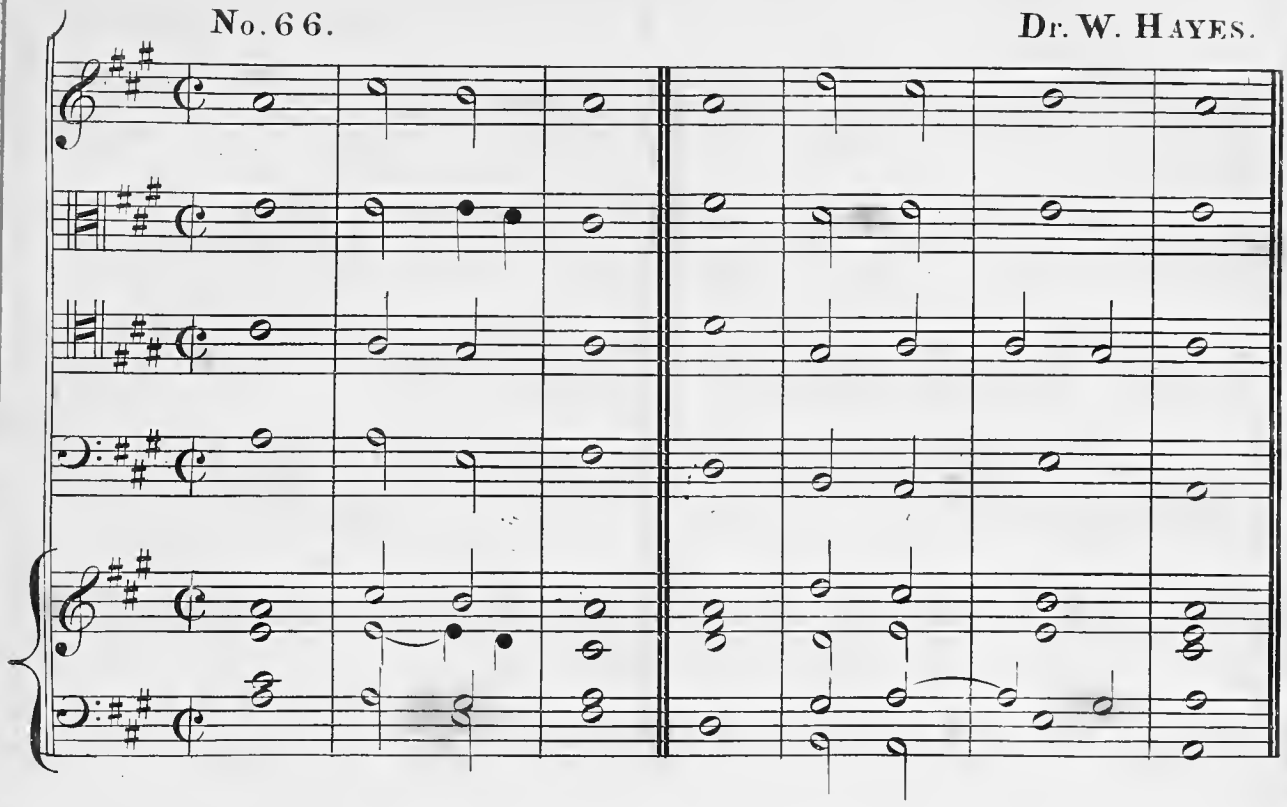
No. 64. Dr. W. Hayes.



No. 65. Dr. W. Hayes.



No. 66. Dr. W. Hayes.



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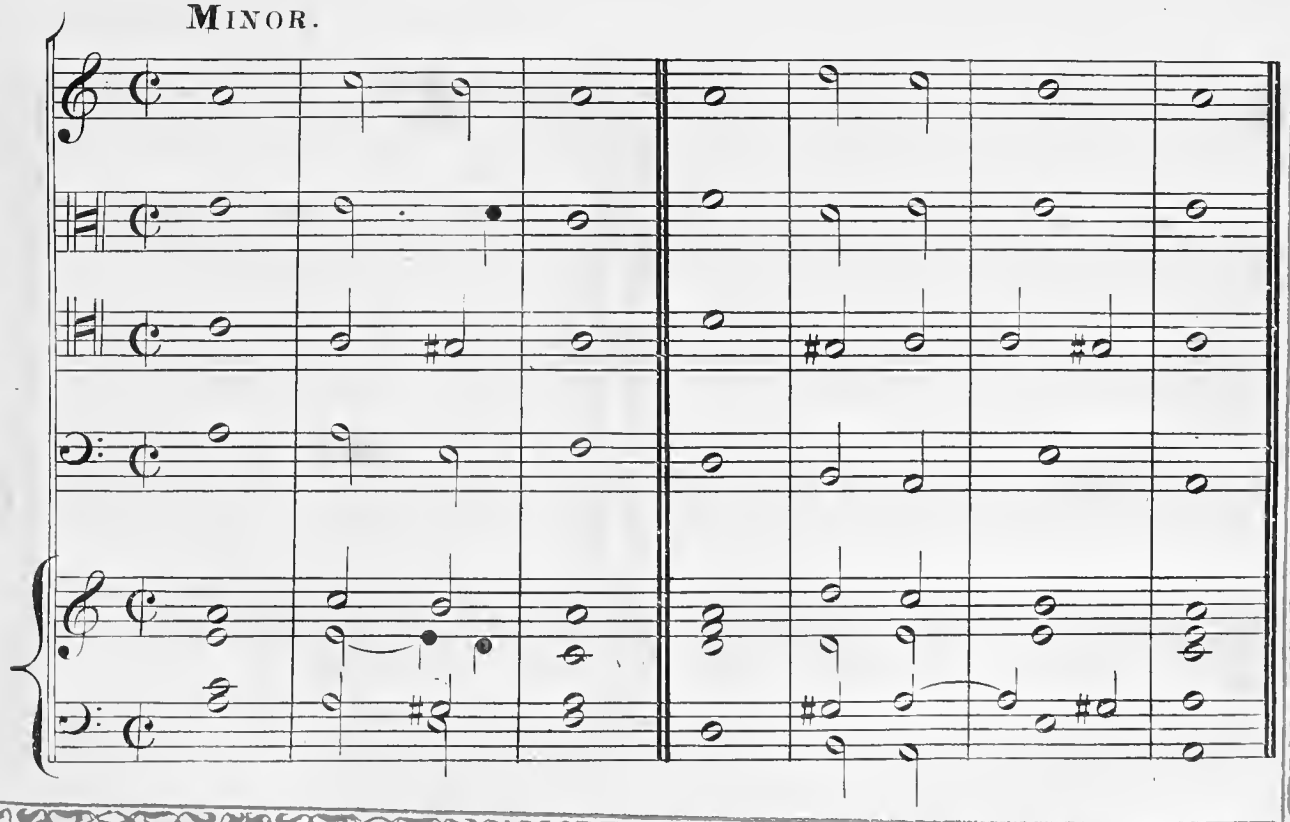
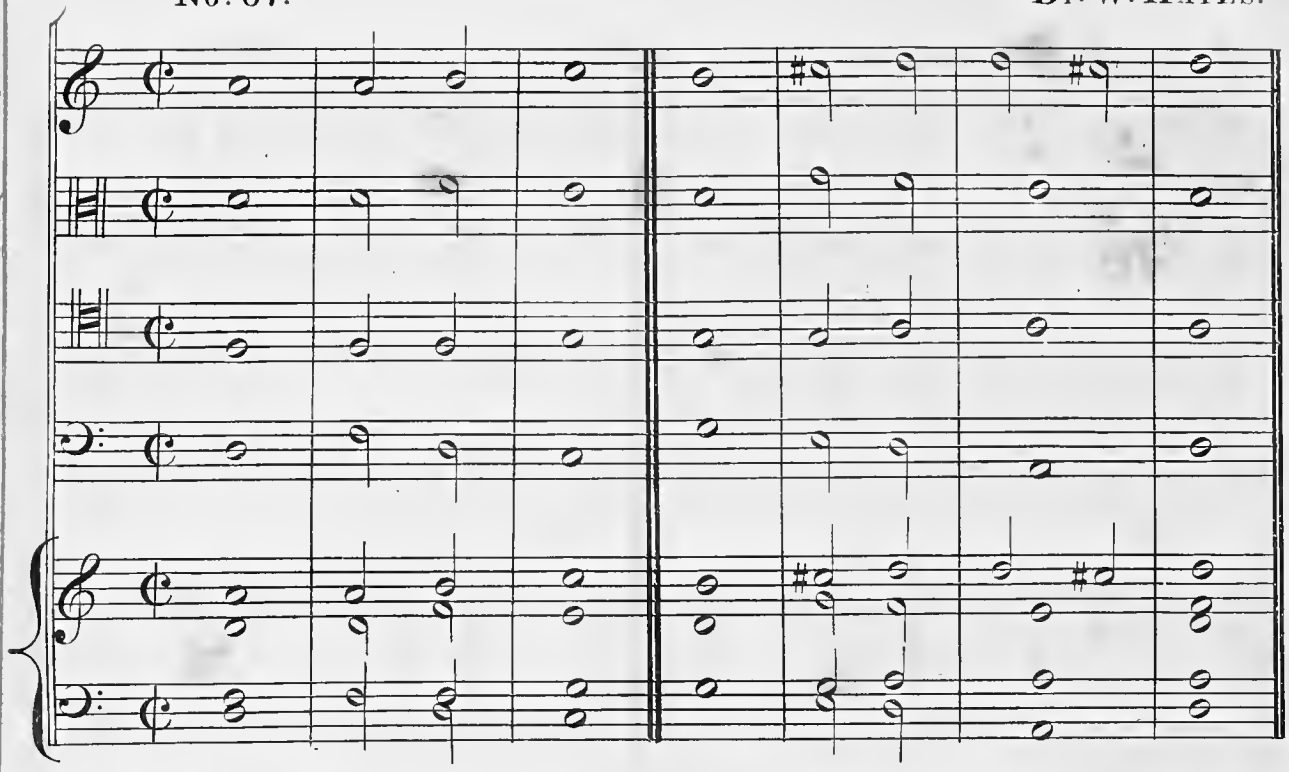
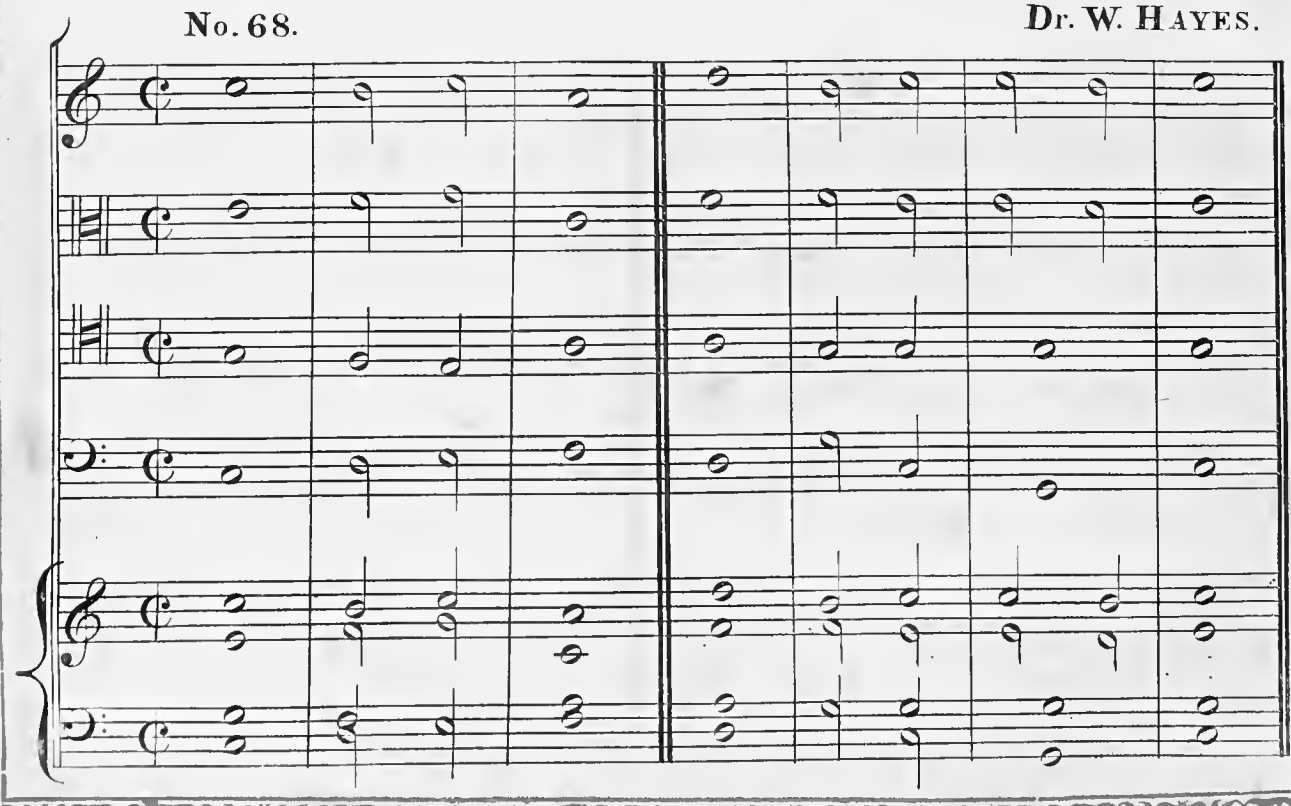


No. 67. Dr. W. Hayes.

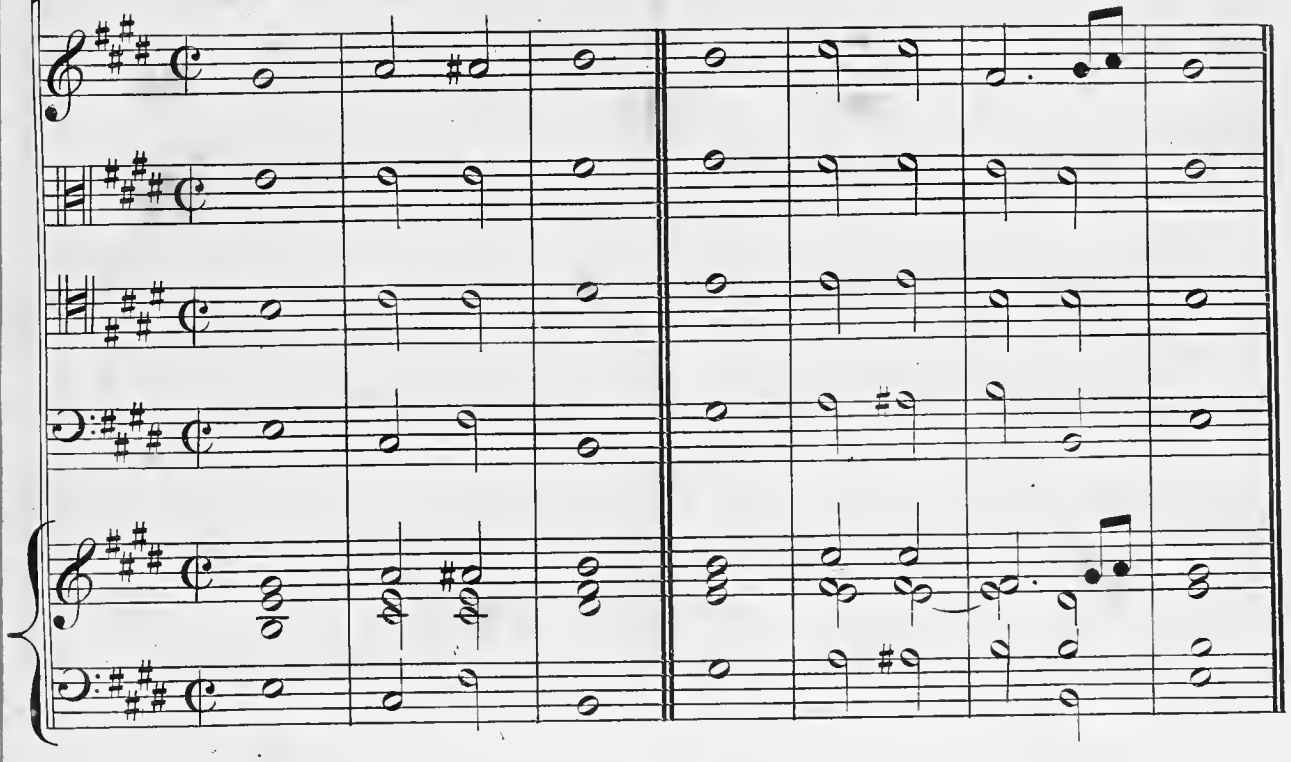


No. 68. Dr. W. Hayes.



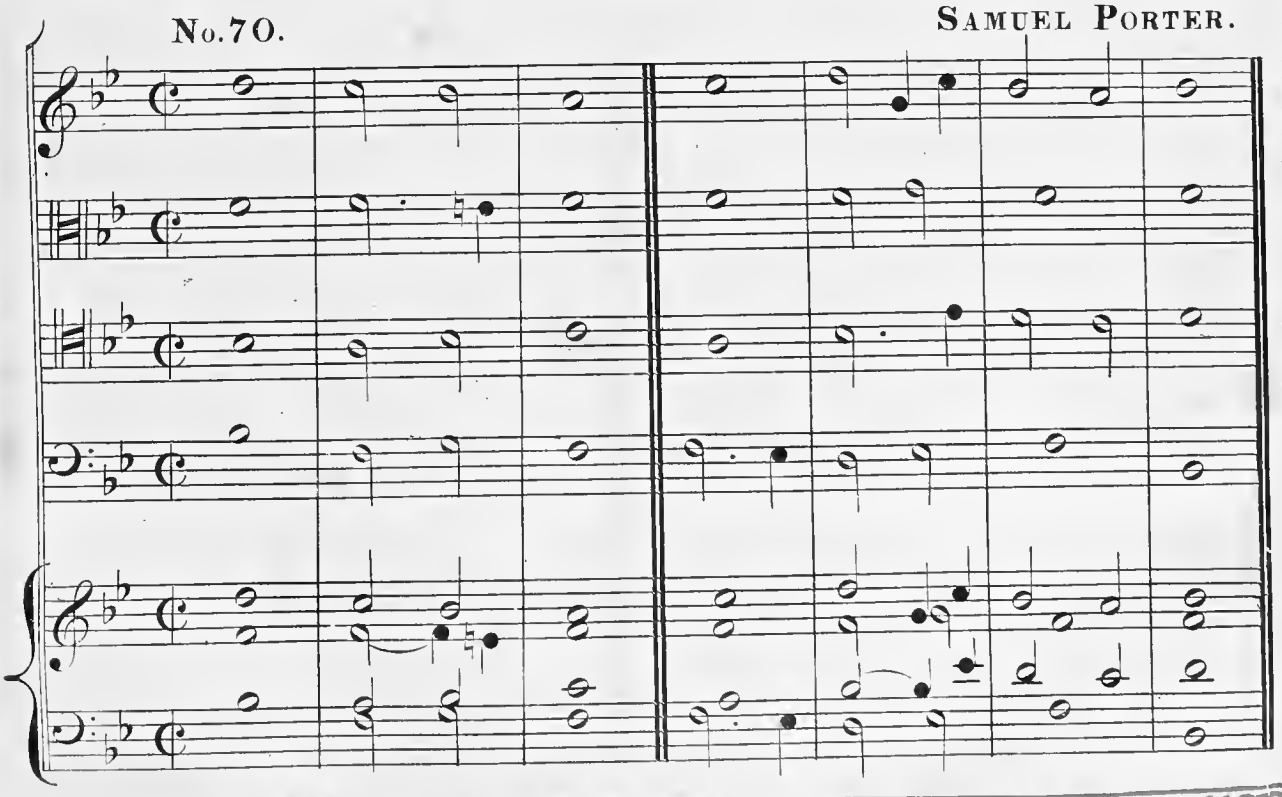
No. 69.

Dr. W. Hayes.

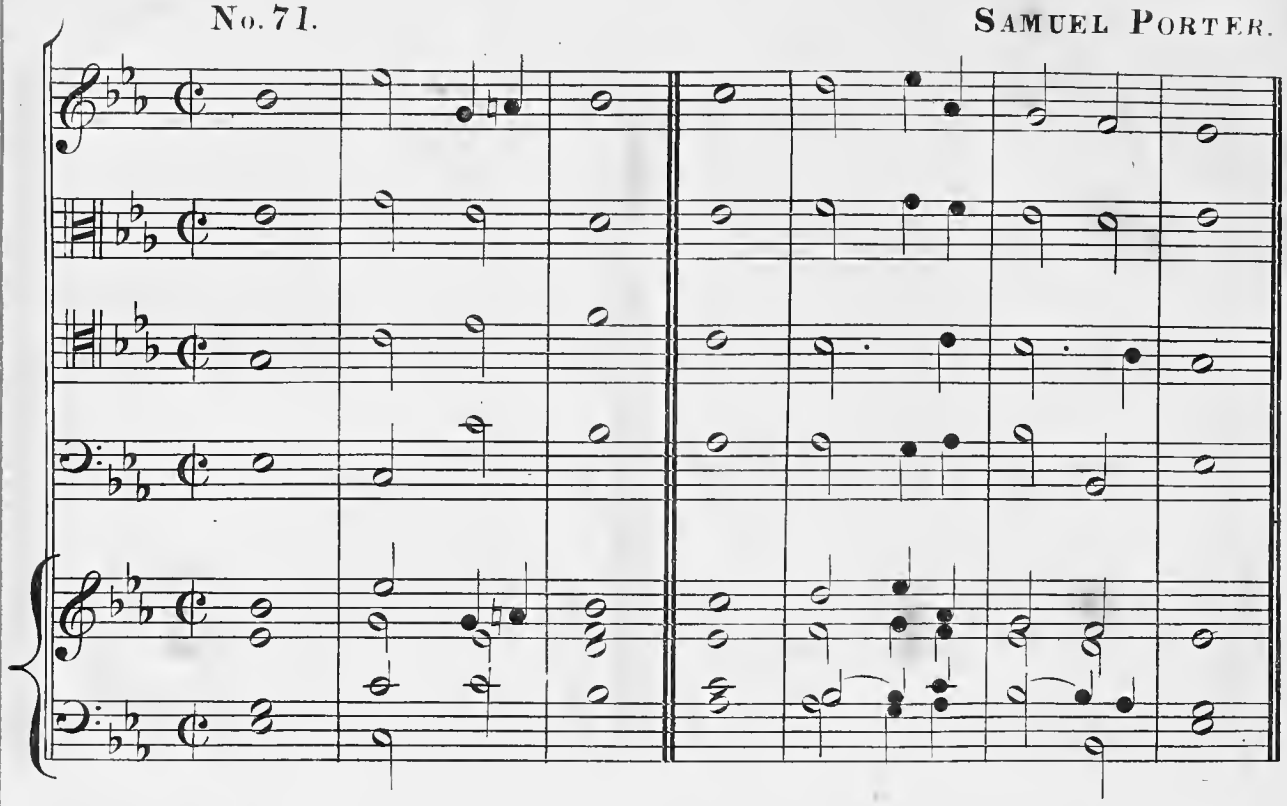


No. 70.

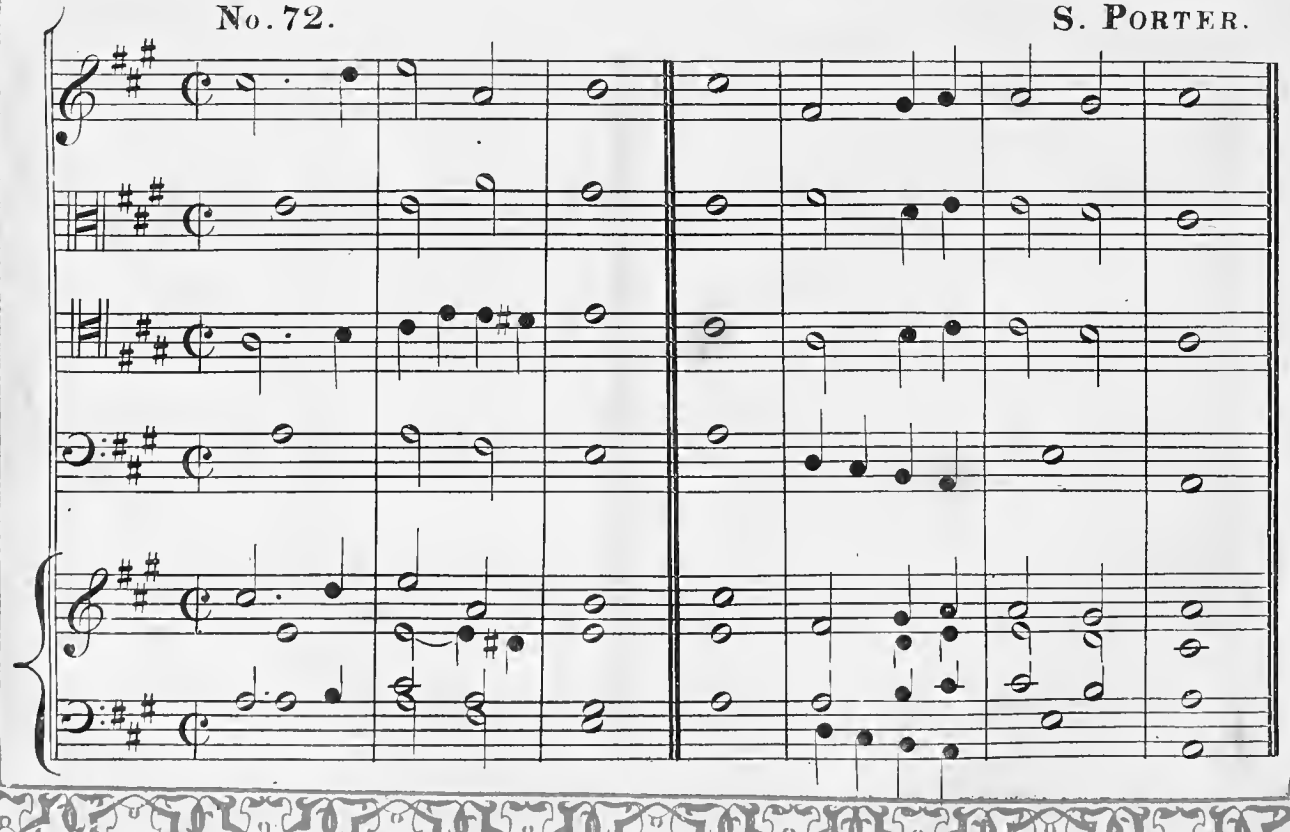
Samuel Porter.



No. 71. SAMUEL PORTER.



No. 72. S. PORTER.



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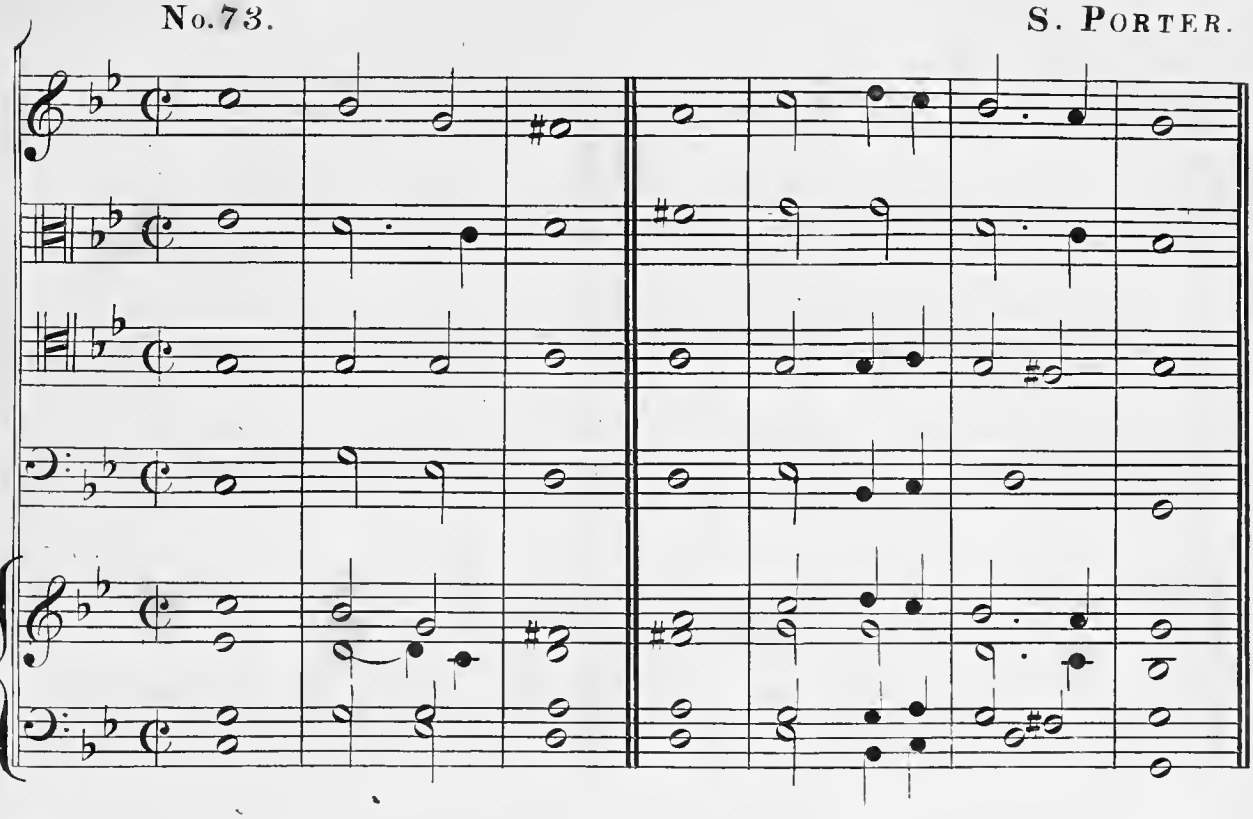
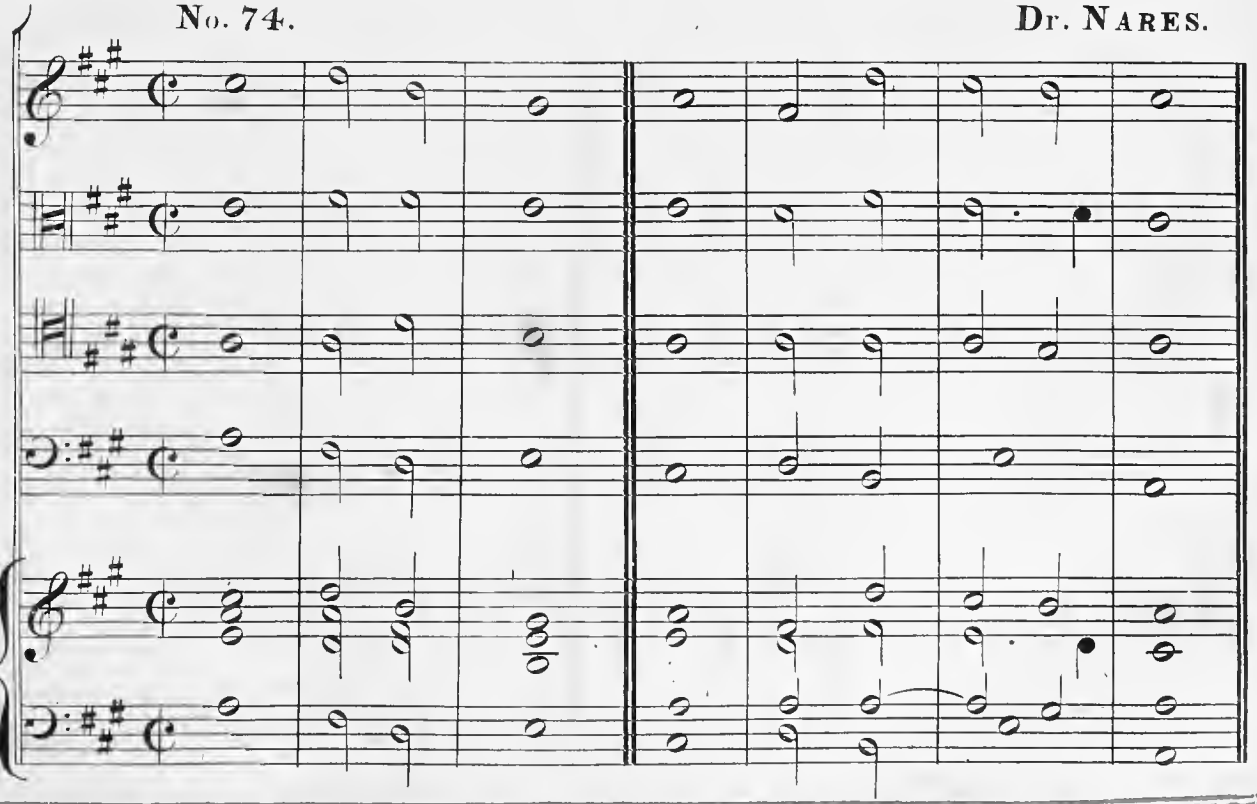


No. 74. Dr. NARES.



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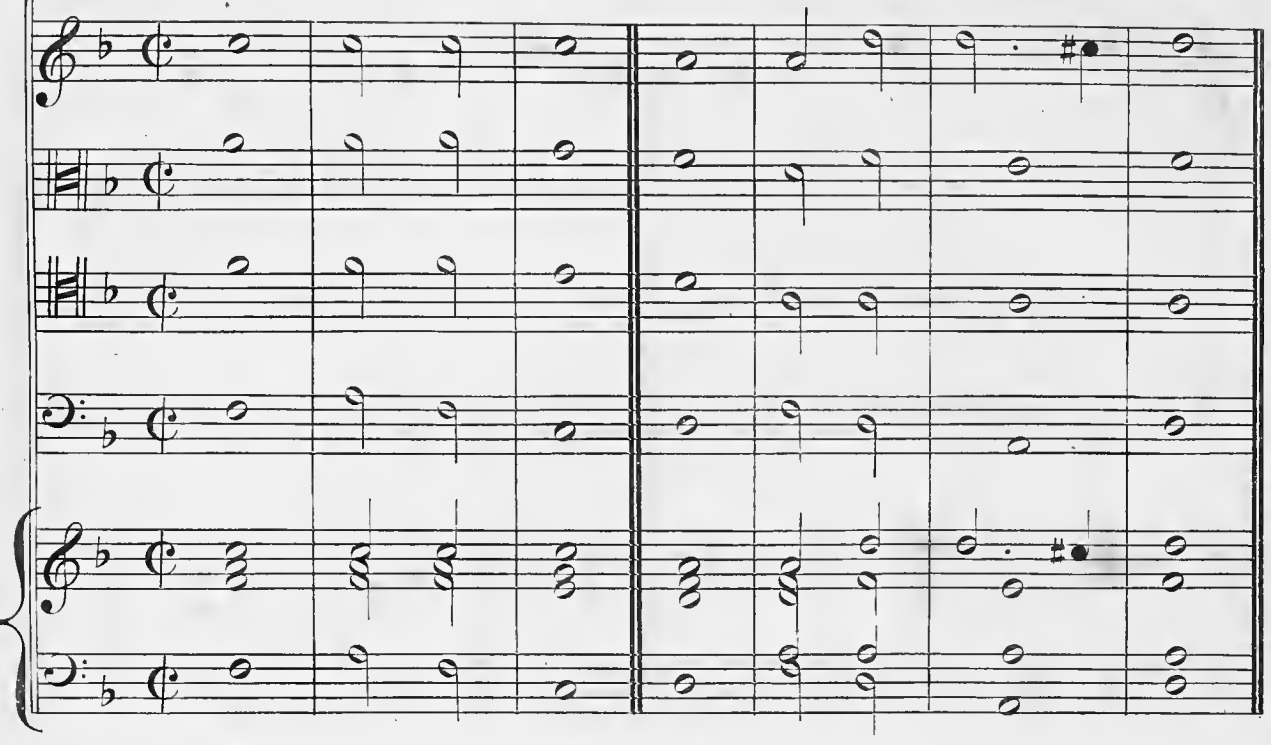
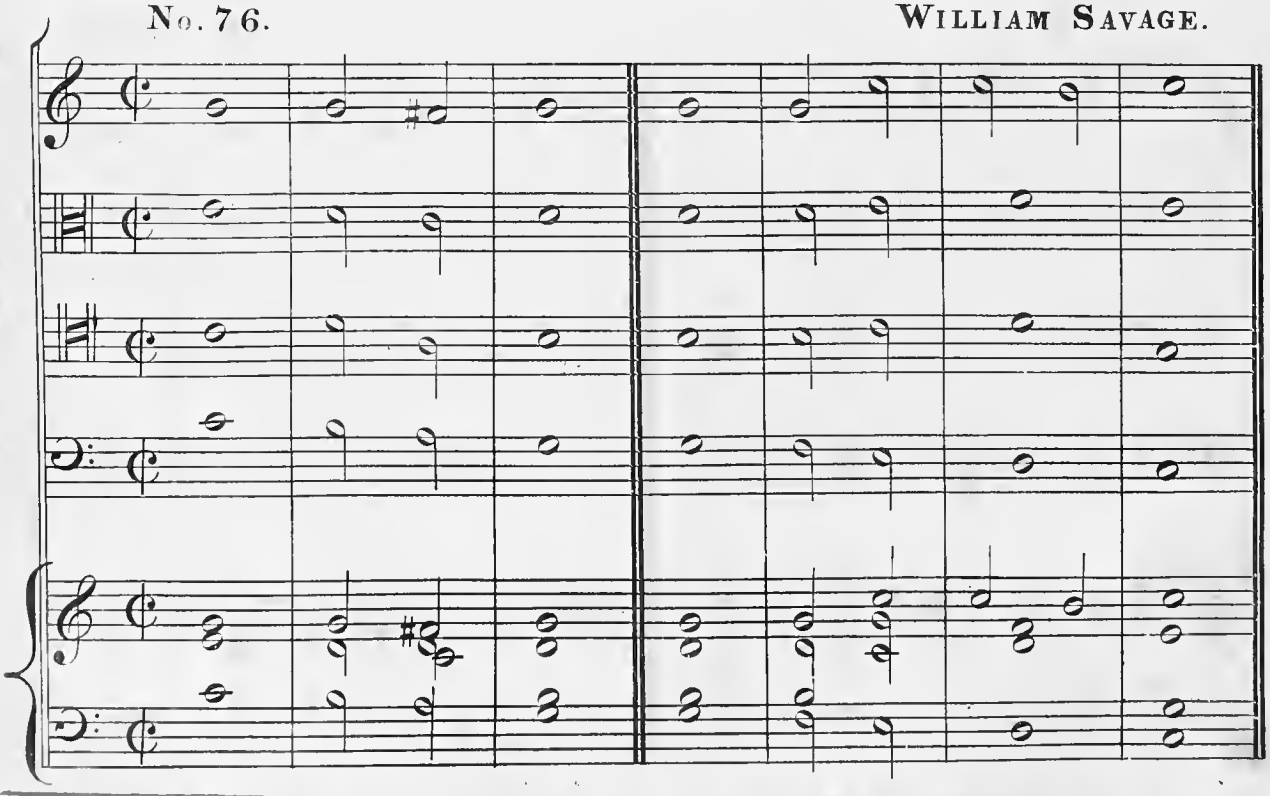
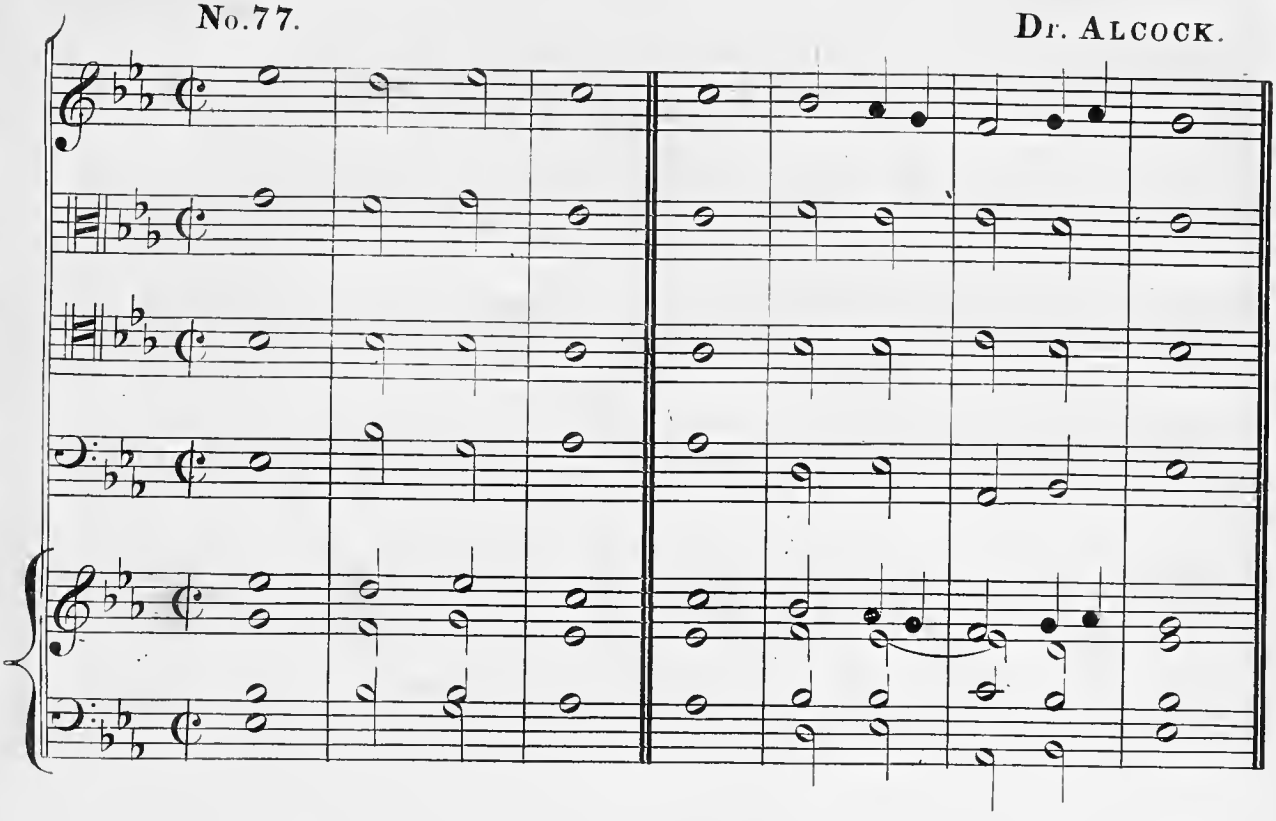


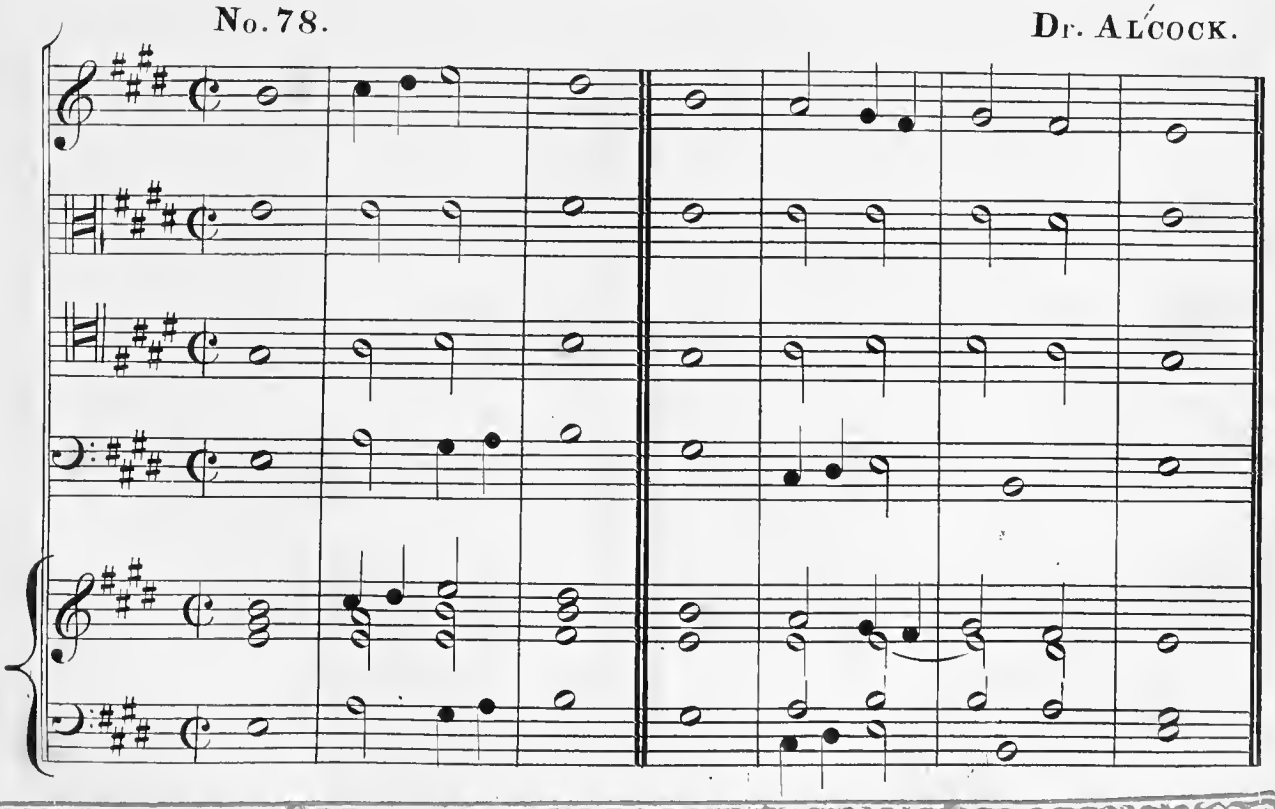
No. 76. WILLIAM SAVAGE.



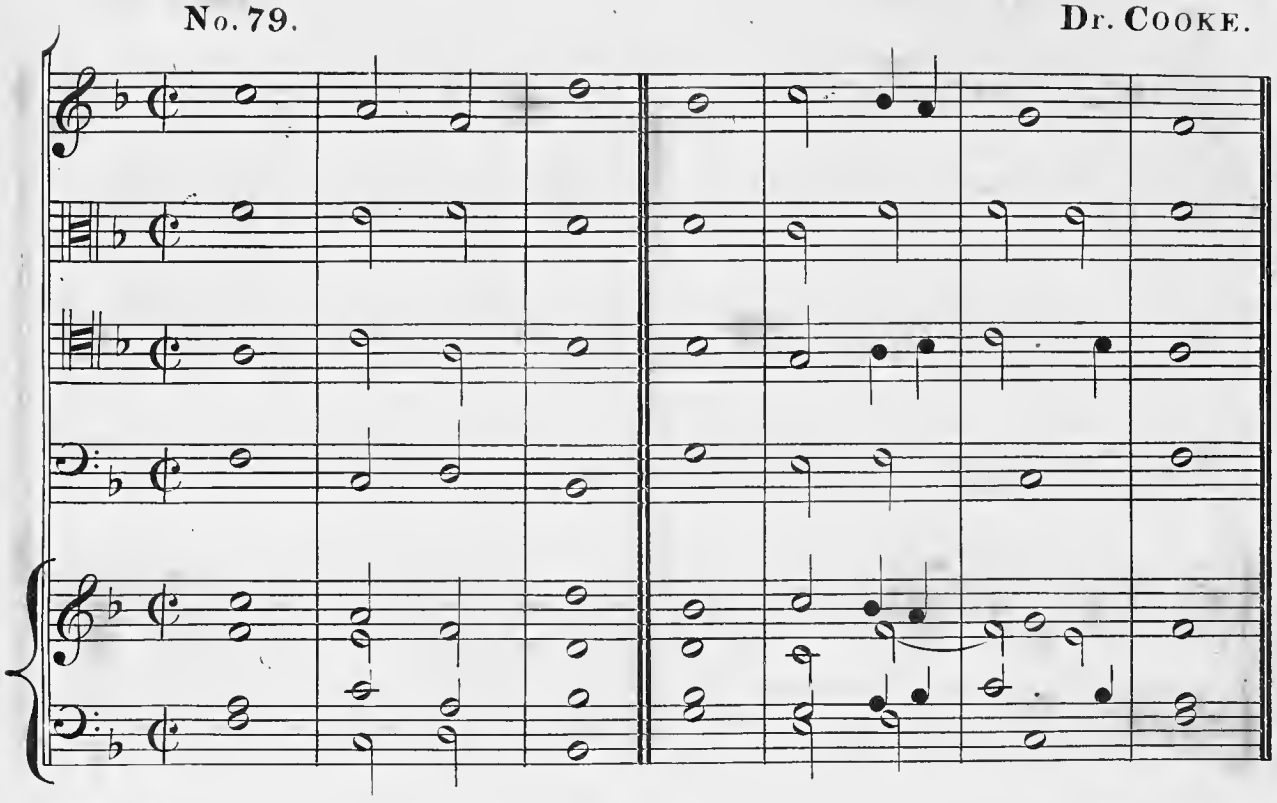
No. 77. Dr. ALCOCK.



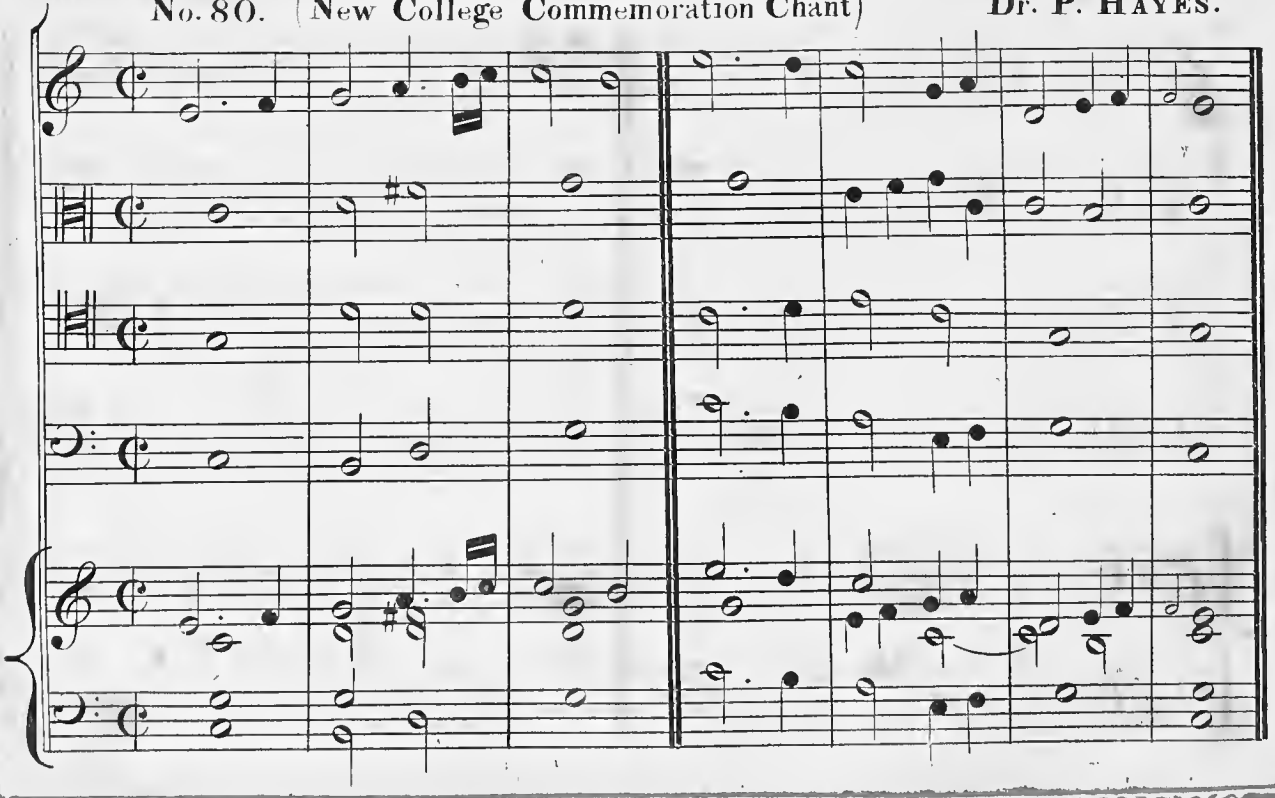
No. 78. Dr. ALCOCK.



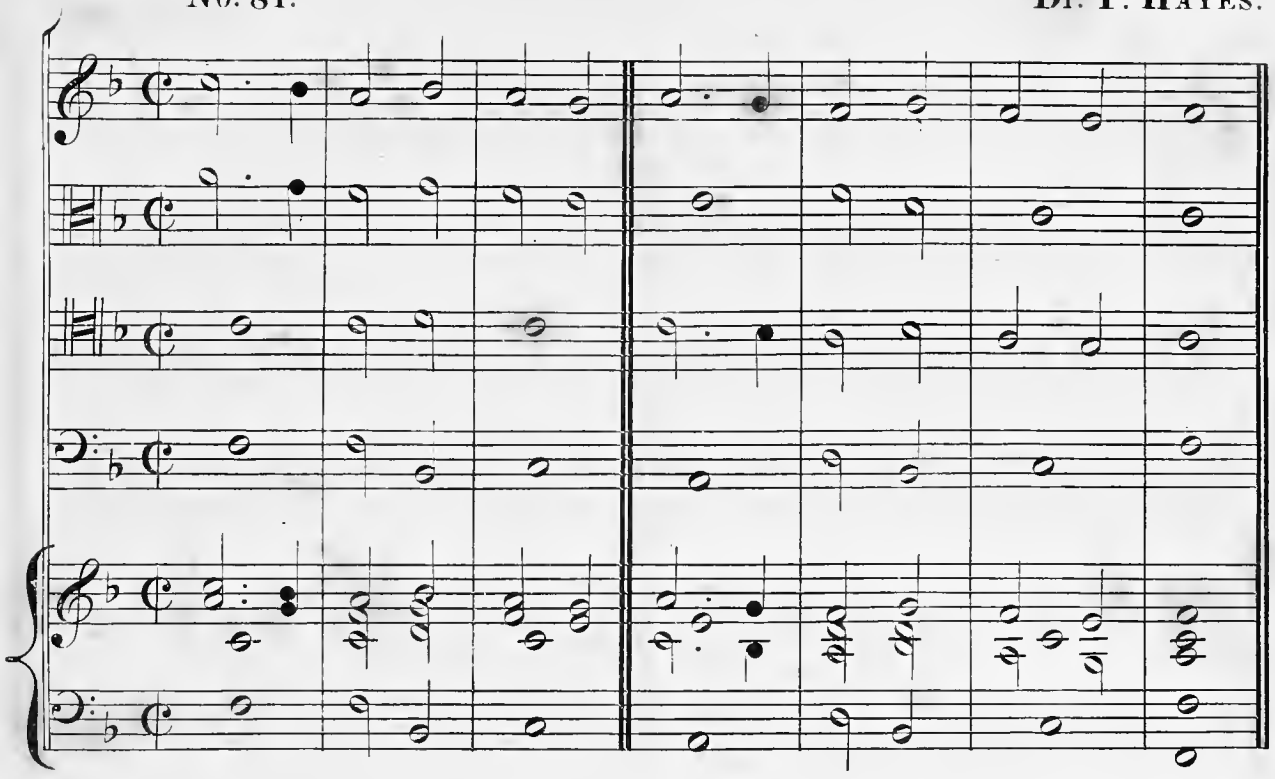
No. 79. Dr. COOKE.



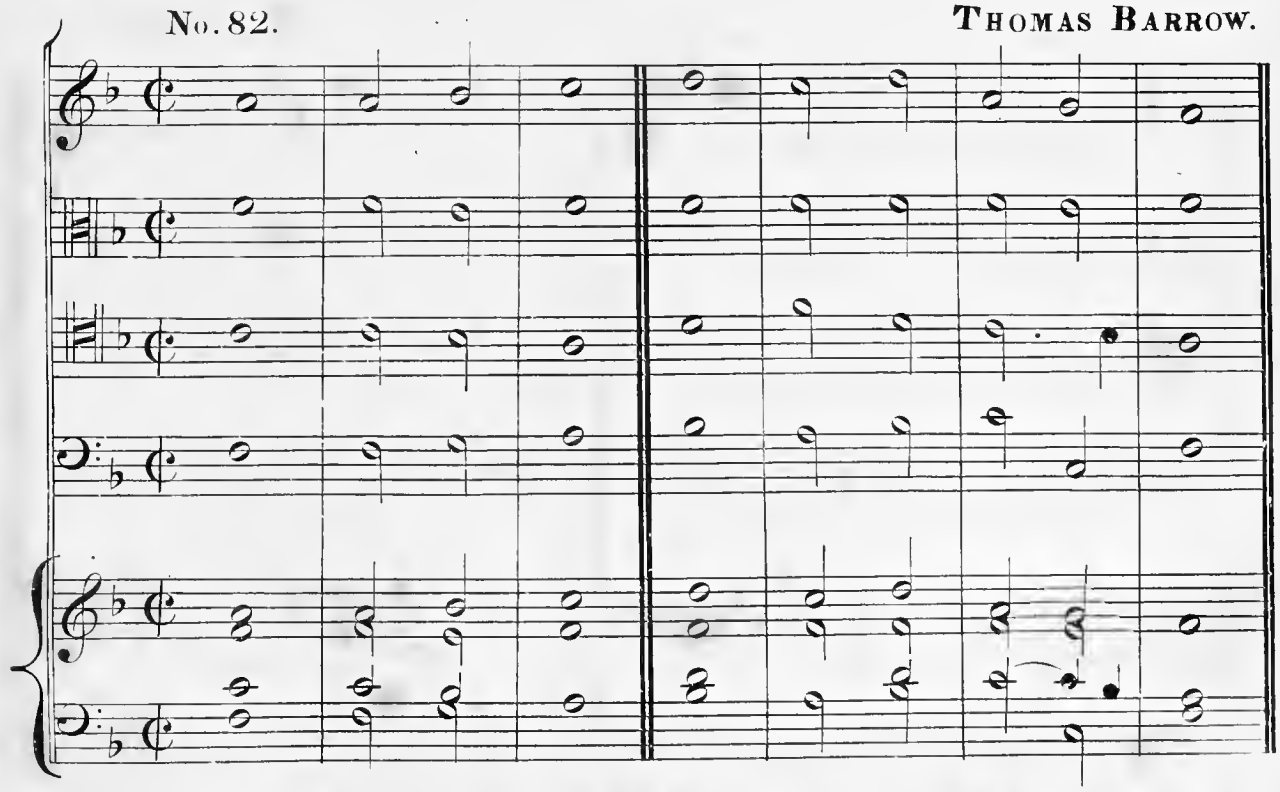
No. 80. (New College Commemoration Chant) Dr. P. HAYES.



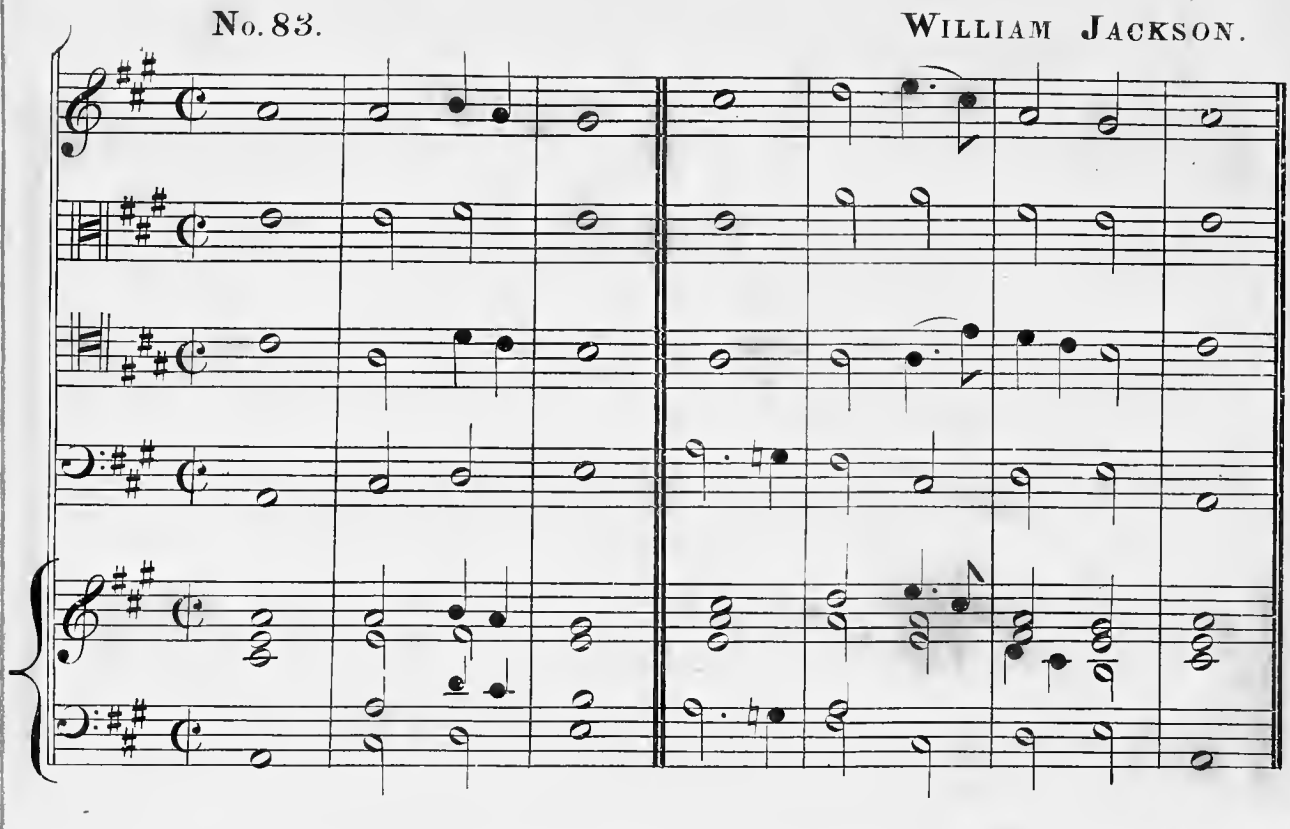
No. 81. Dr. P. Hayes.



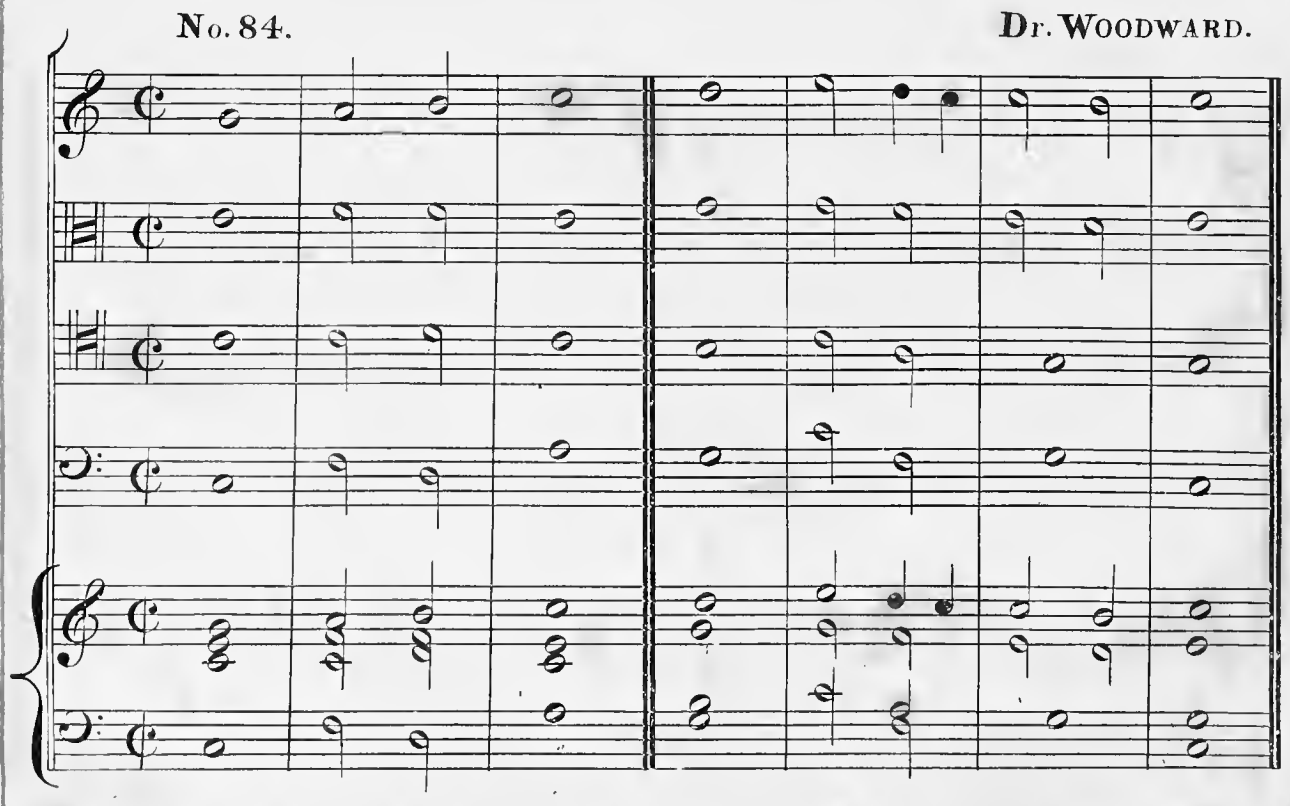
No. 82. Thomas Barrow.



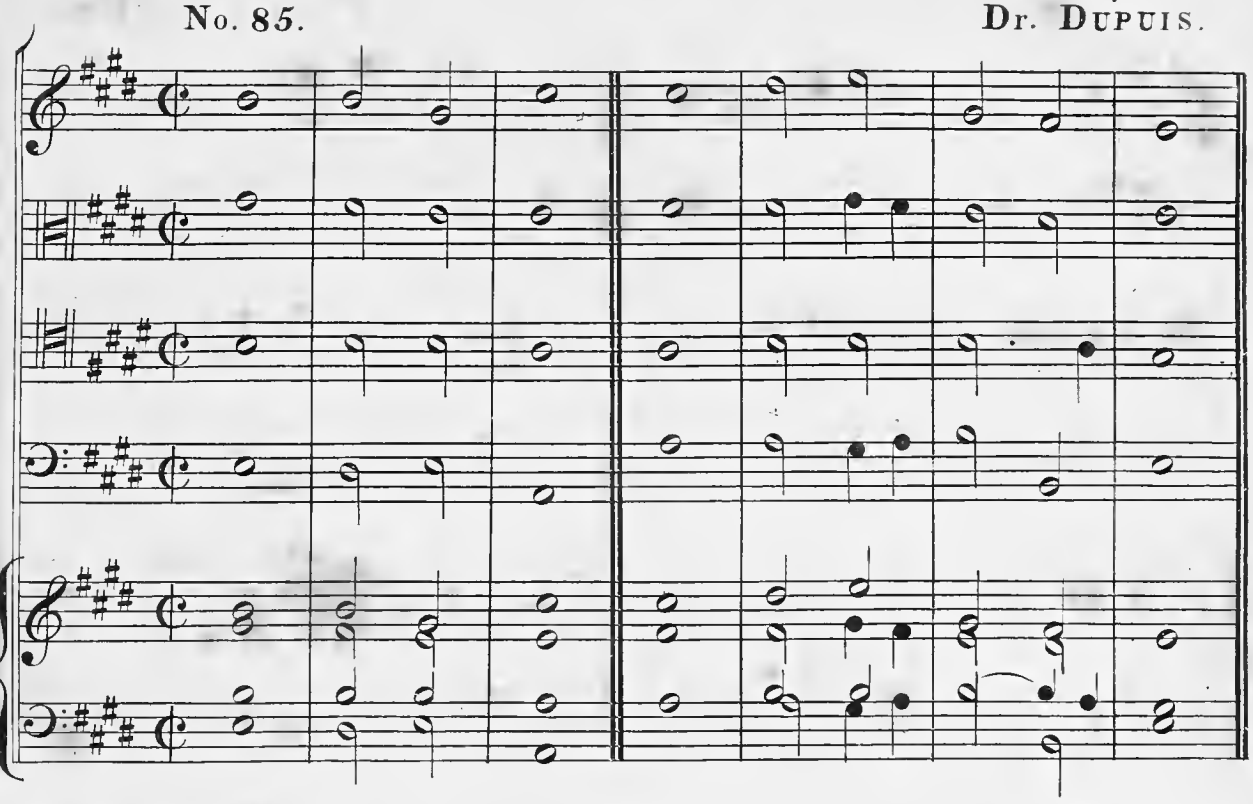
No. 83. WILLIAM JACKSON.



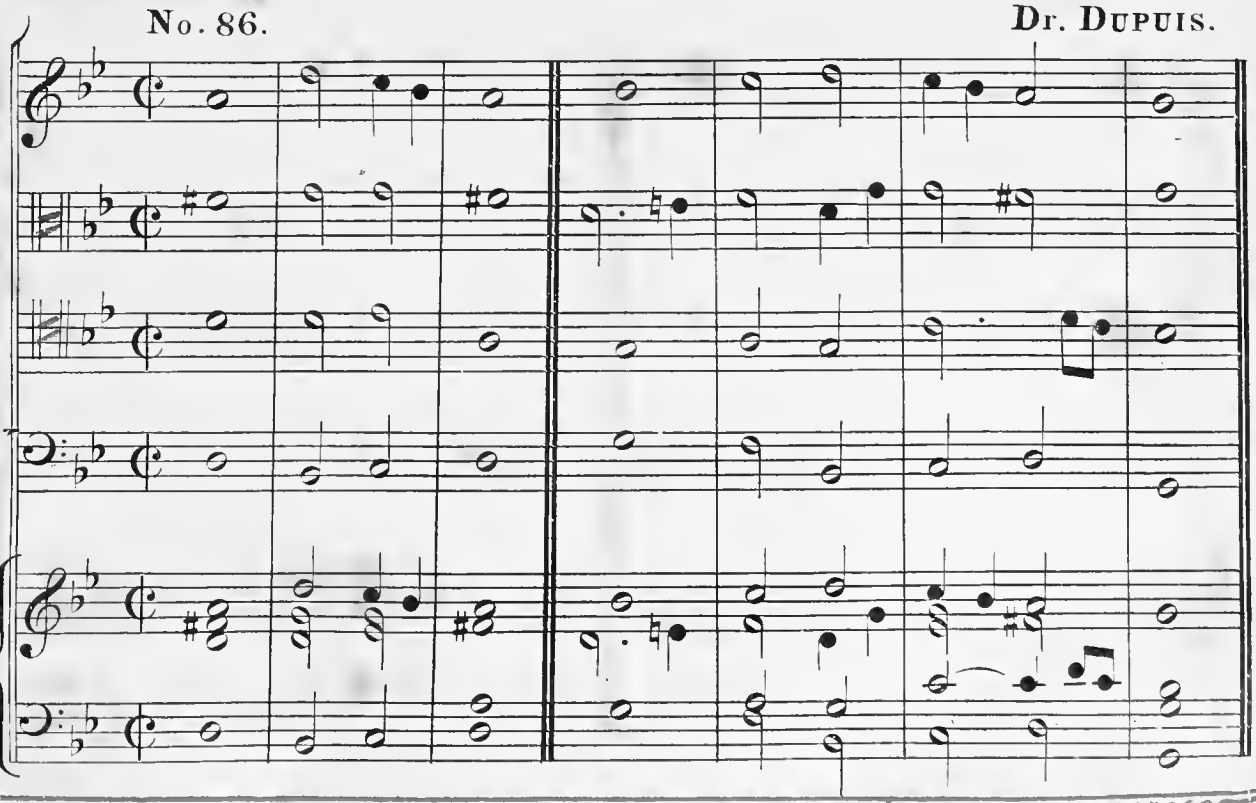
No. 84. DR. WOODWARD.



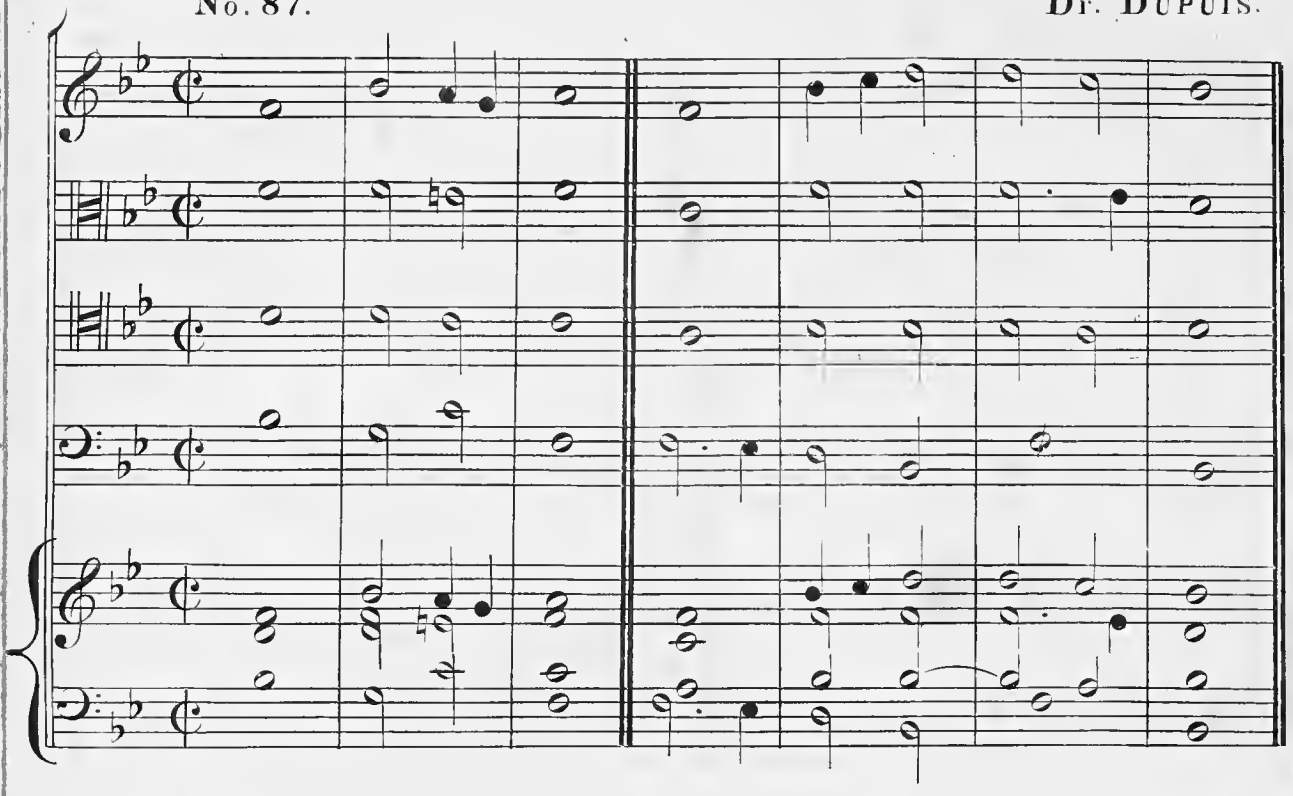
No. 85. Dr. DUPUIS.



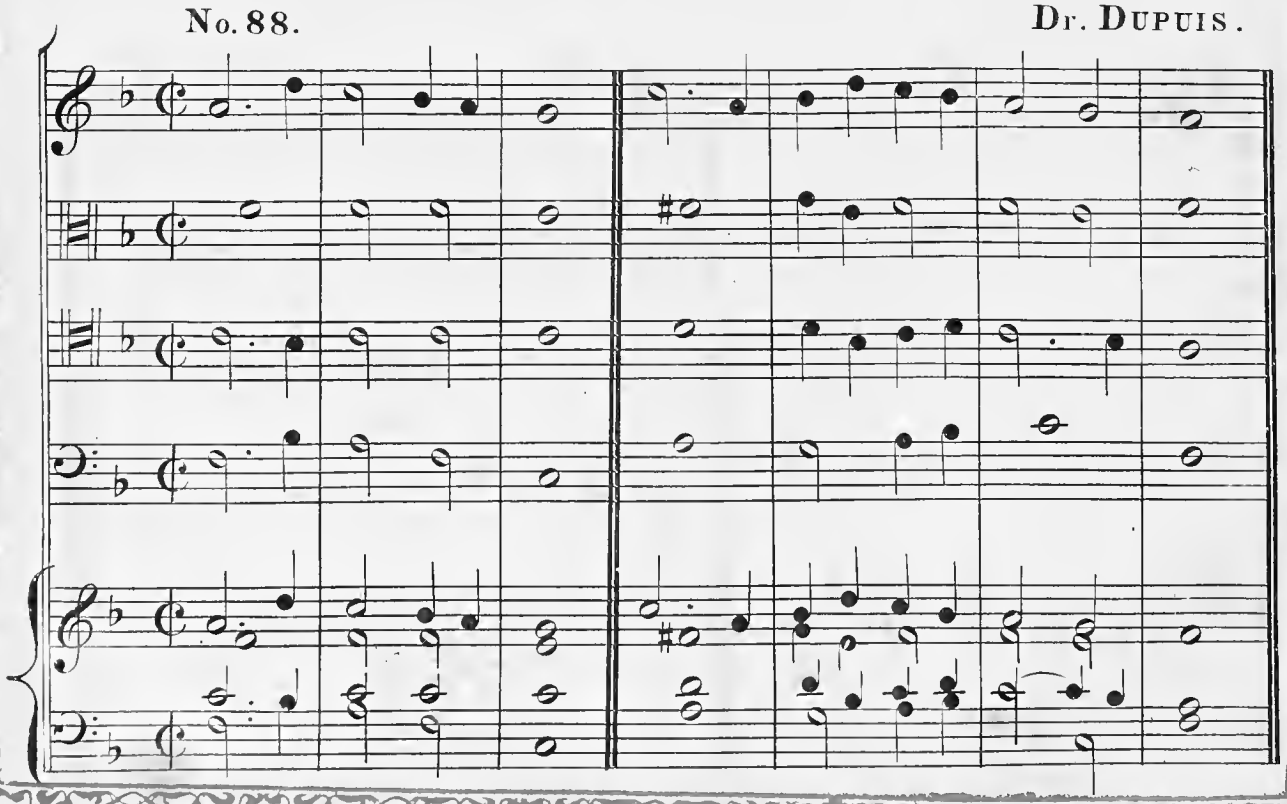
No. 86. Dr. DUPUIS.



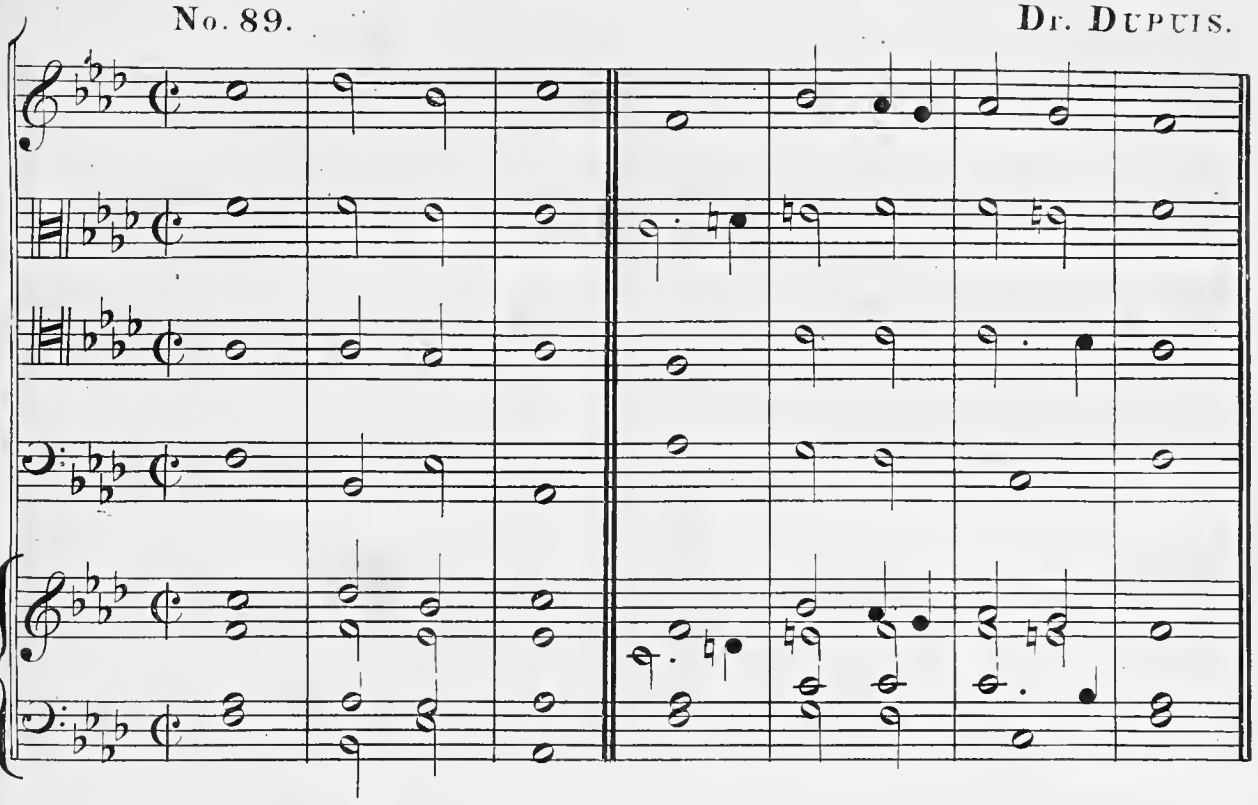
No. 87. Dr. Dupuis.



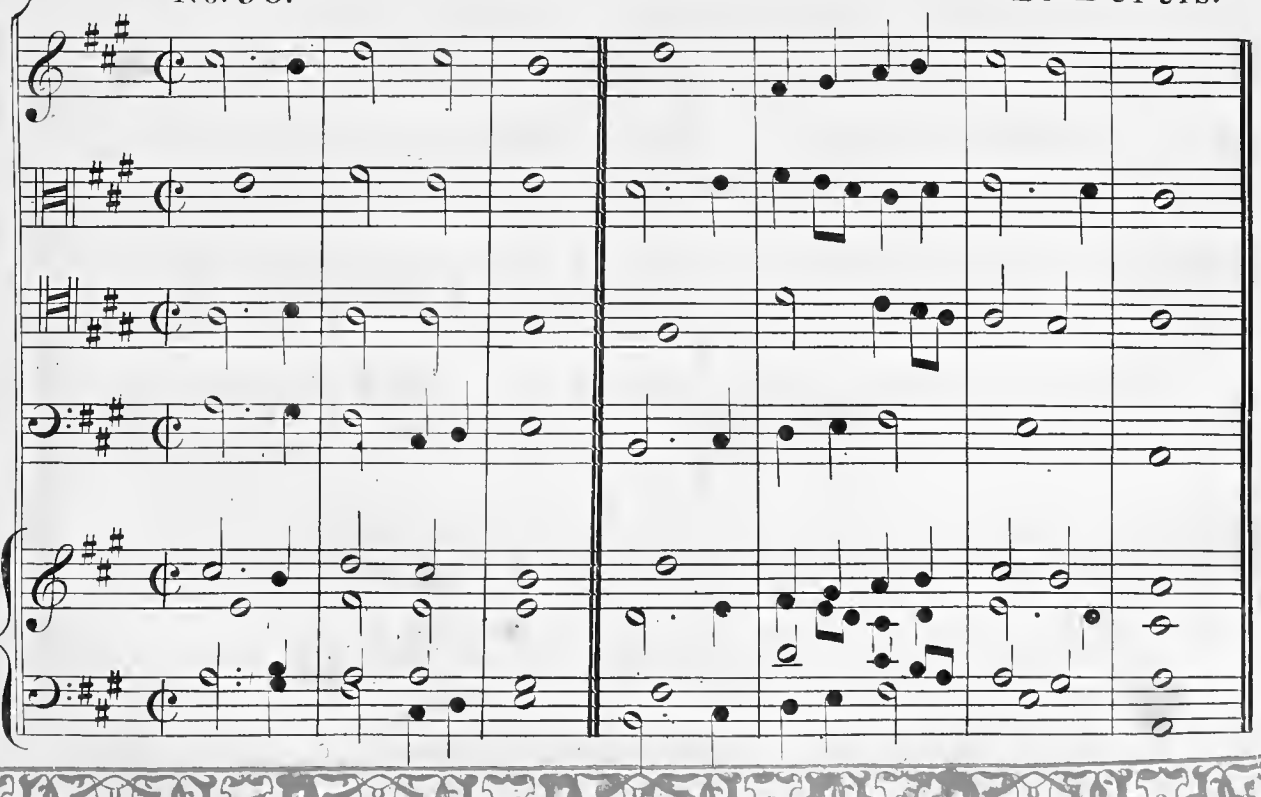
No. 88. Dr. Dupuis.



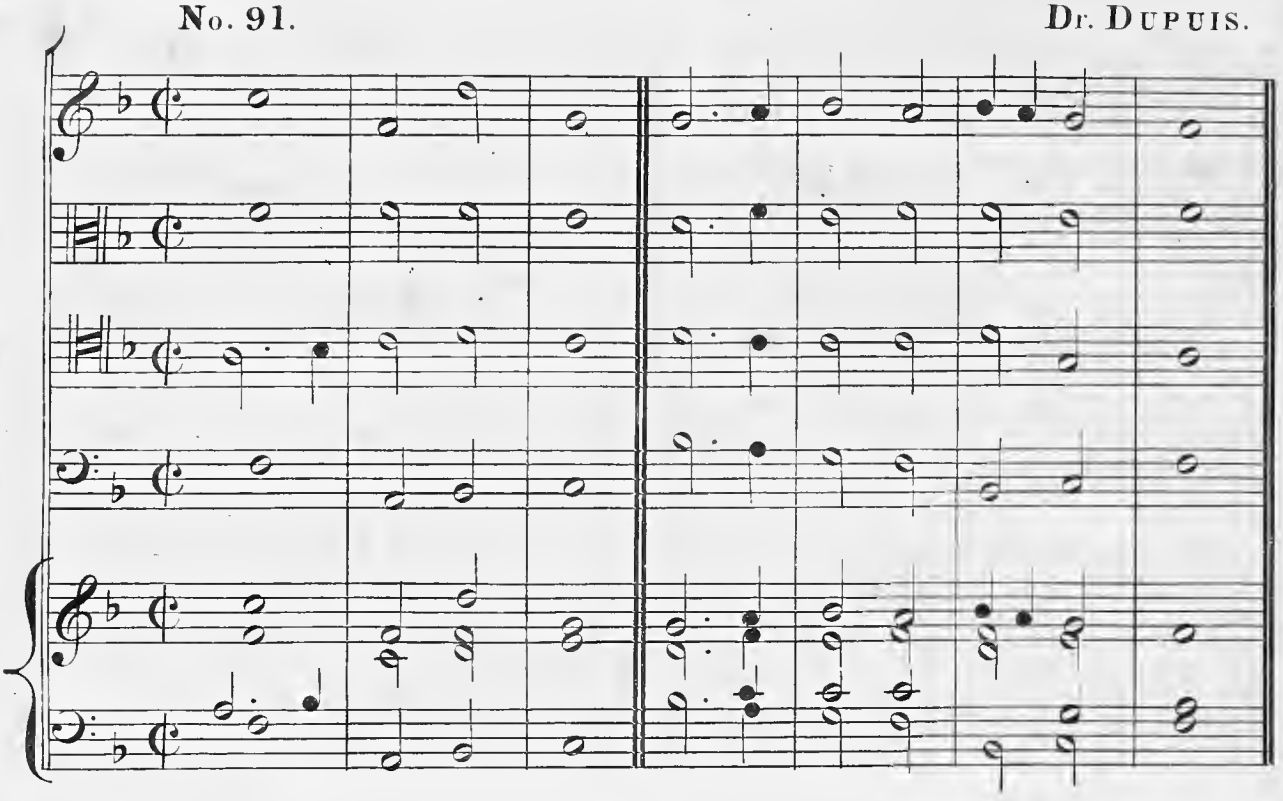
No. 89. Dr. Dupuis.



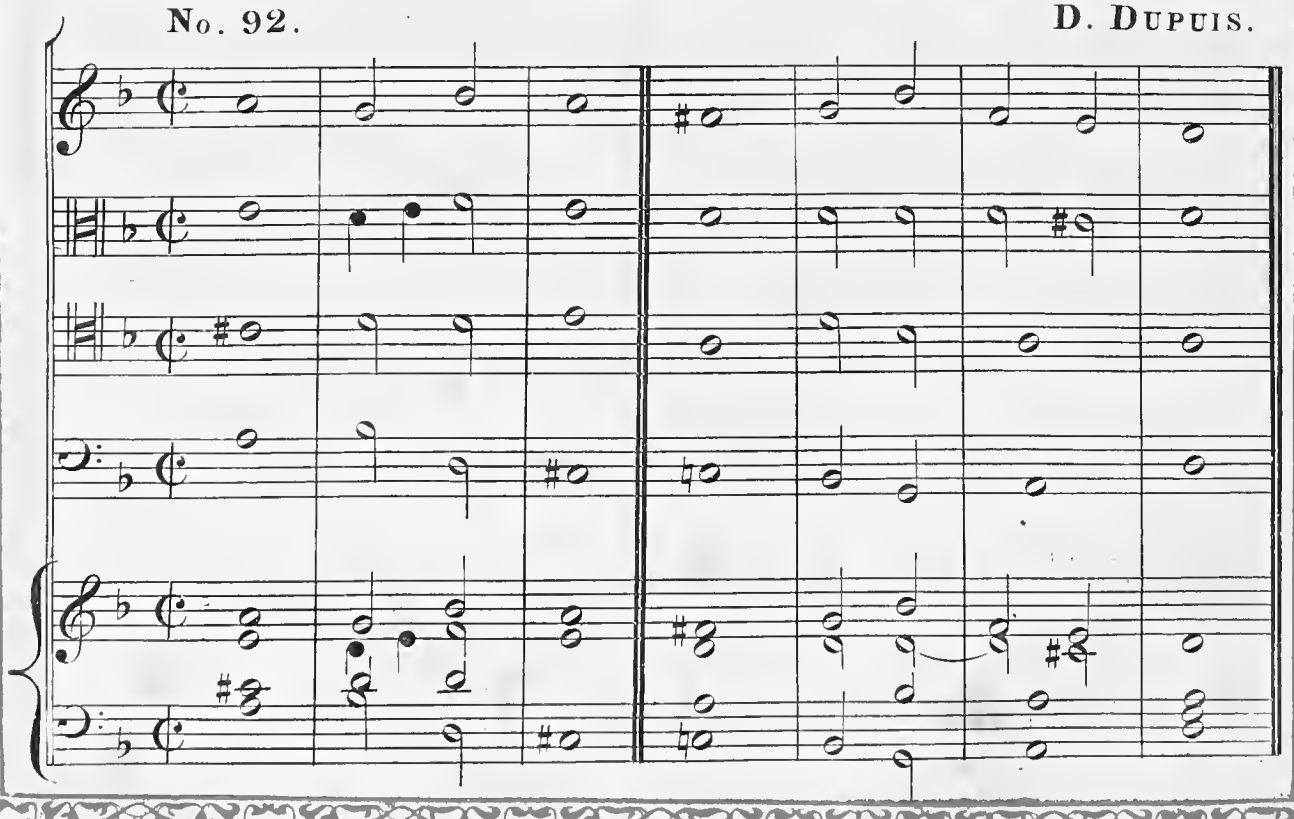
No. 90. Dr. Dupuis.



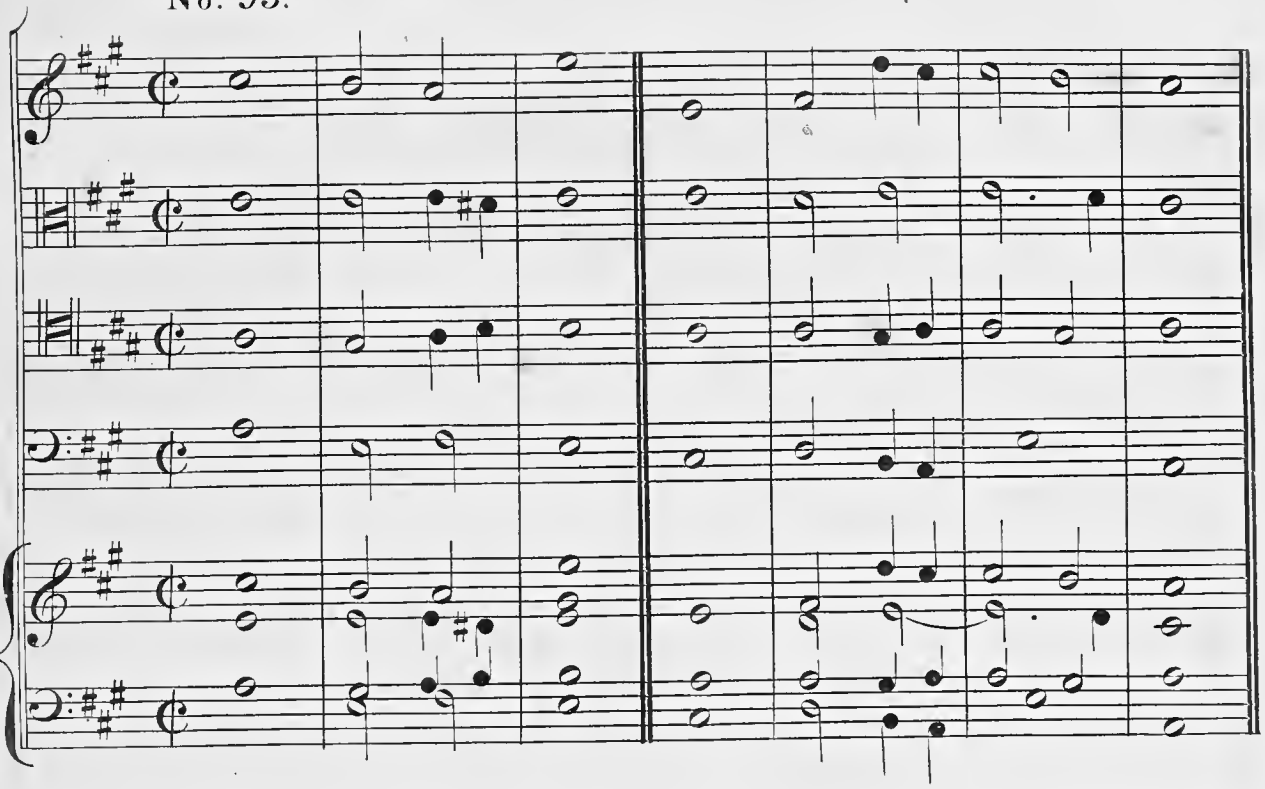
No. 91. Dr. DUPUIS.



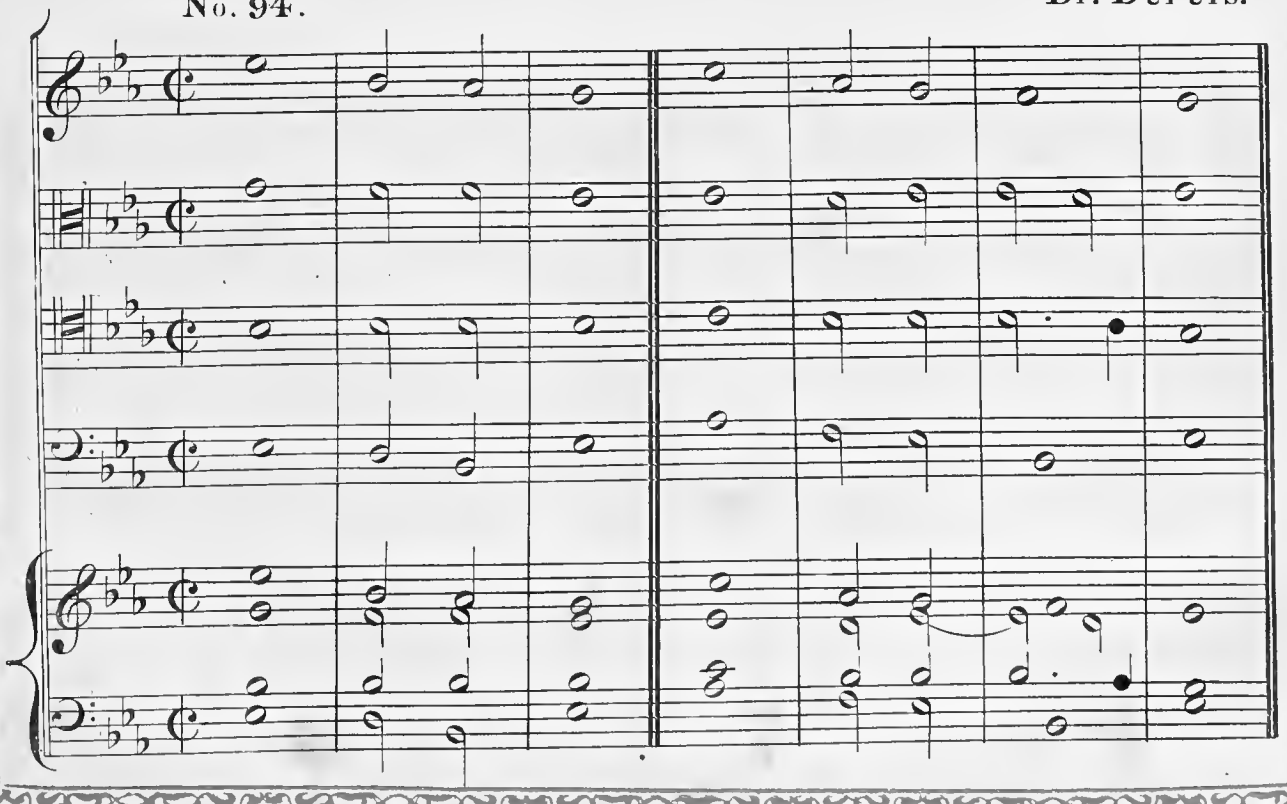
No. 92. D. DUPUIS.



No. 93. Dr. Dupuis.



No. 94. Dr. Dupuis.



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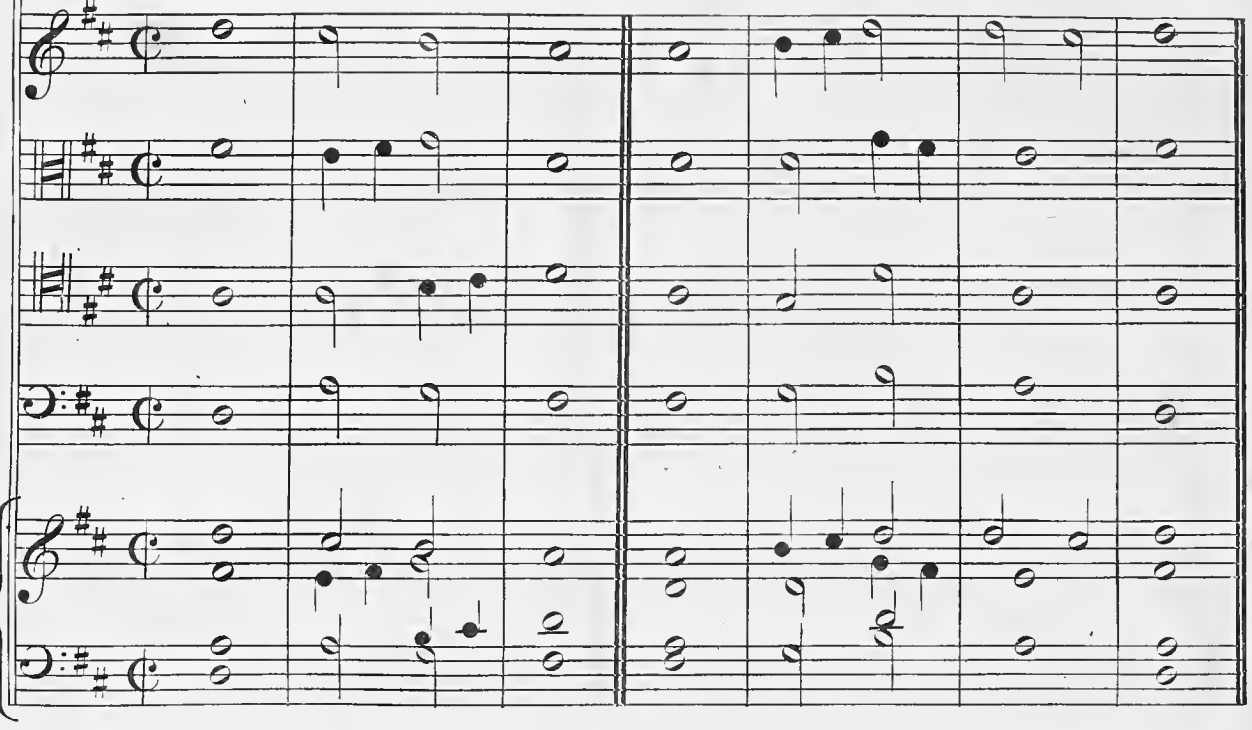

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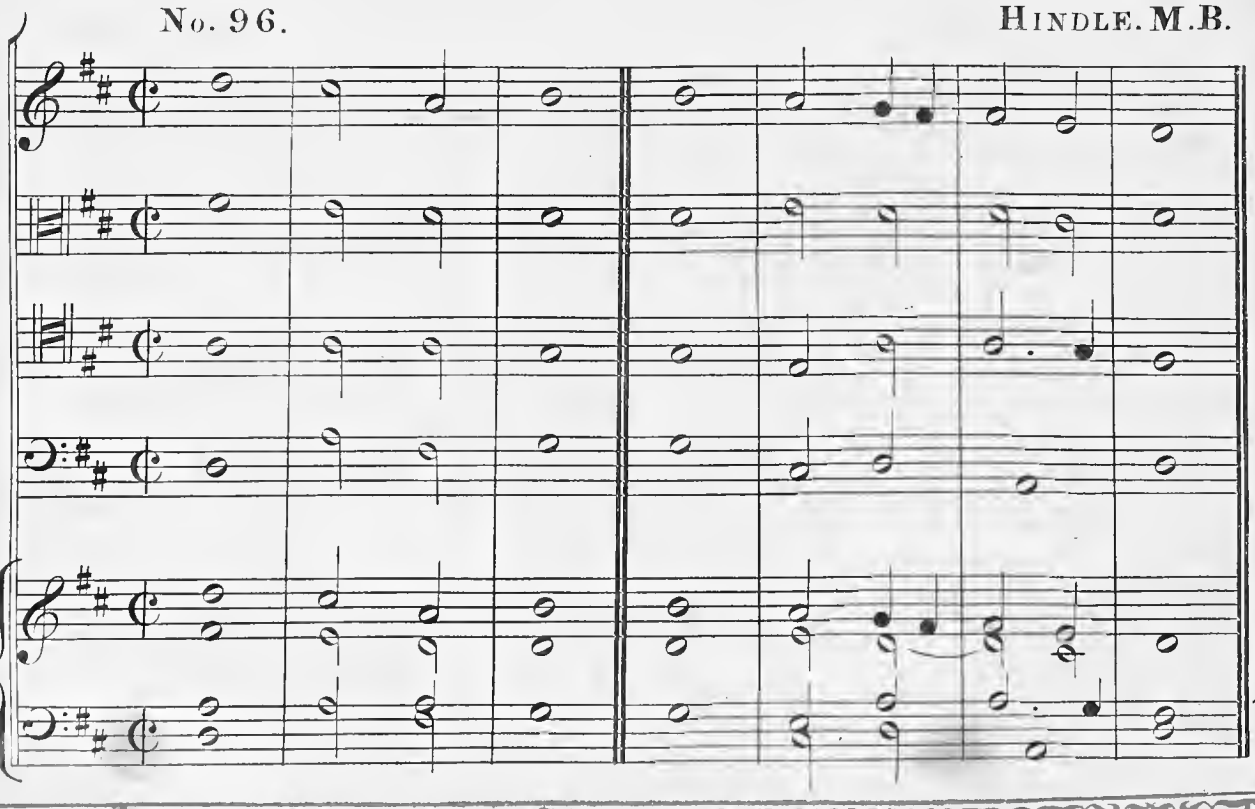

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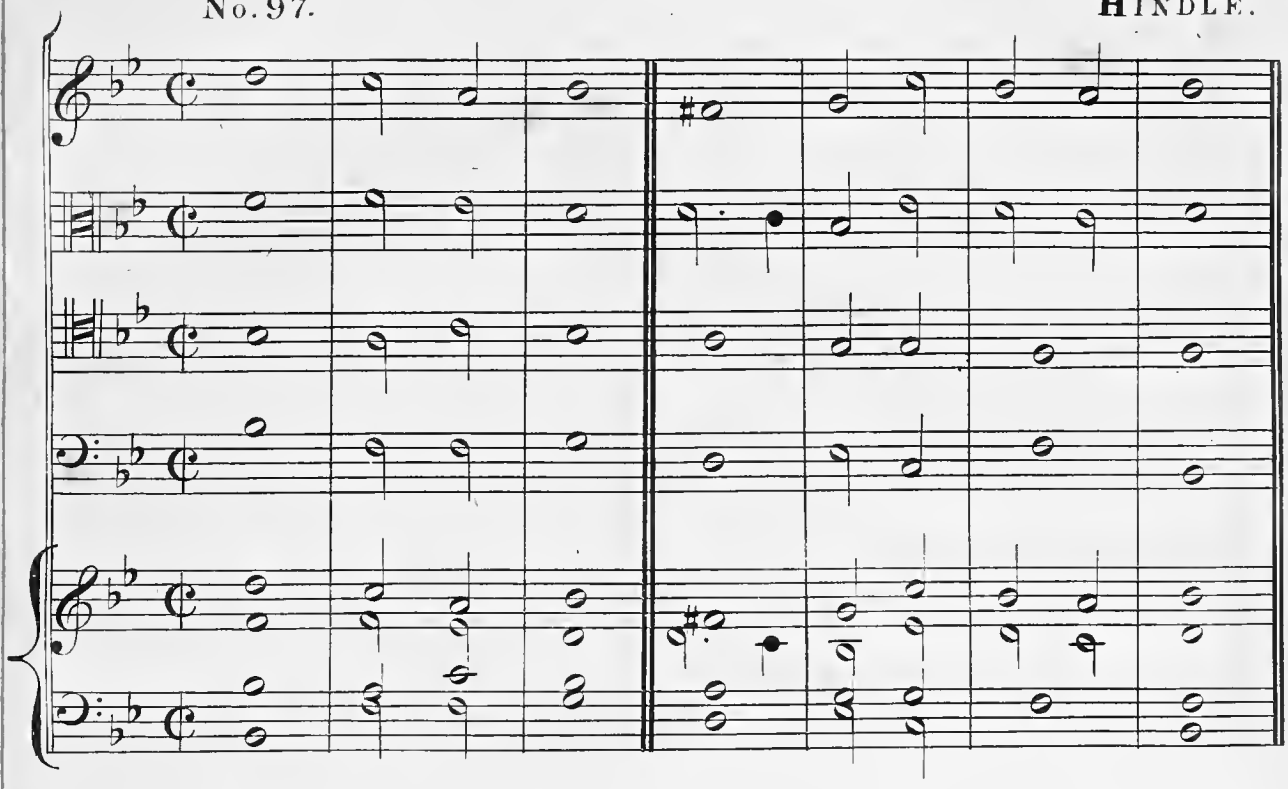

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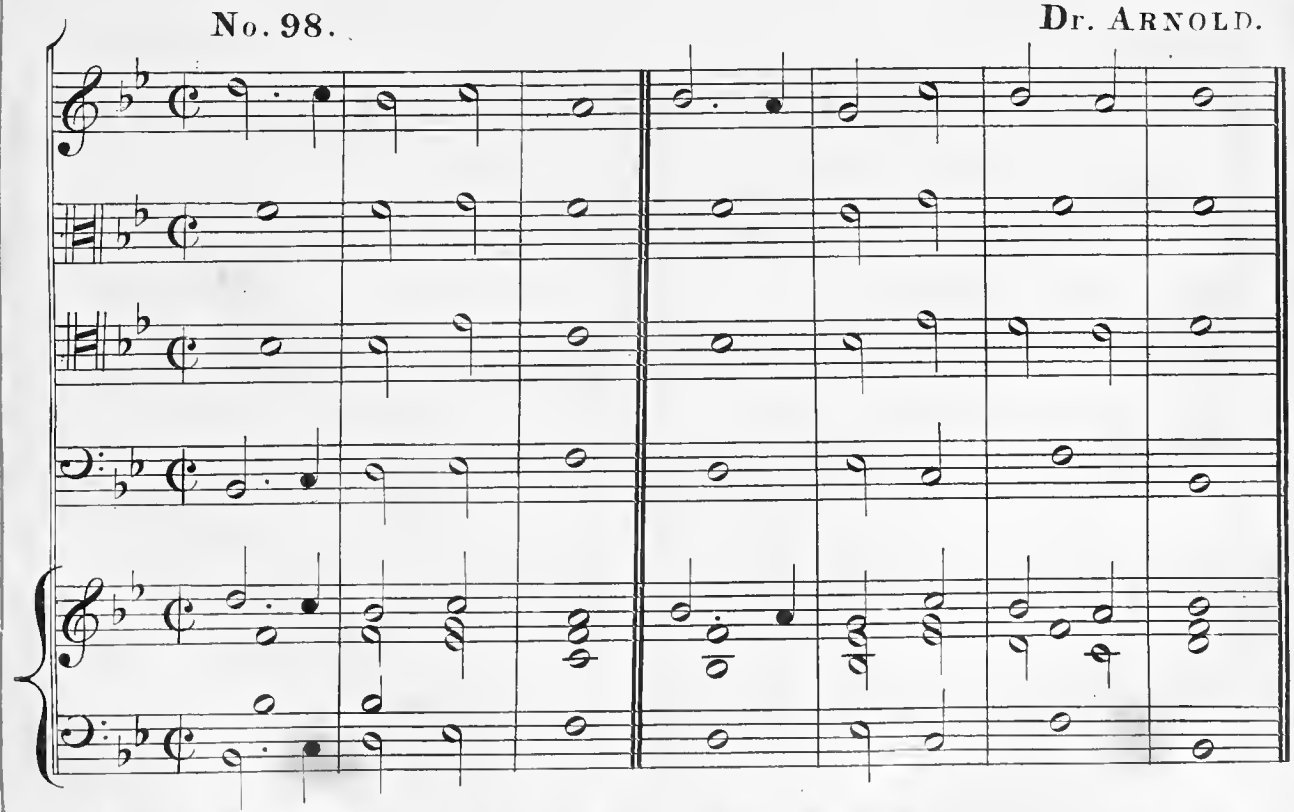

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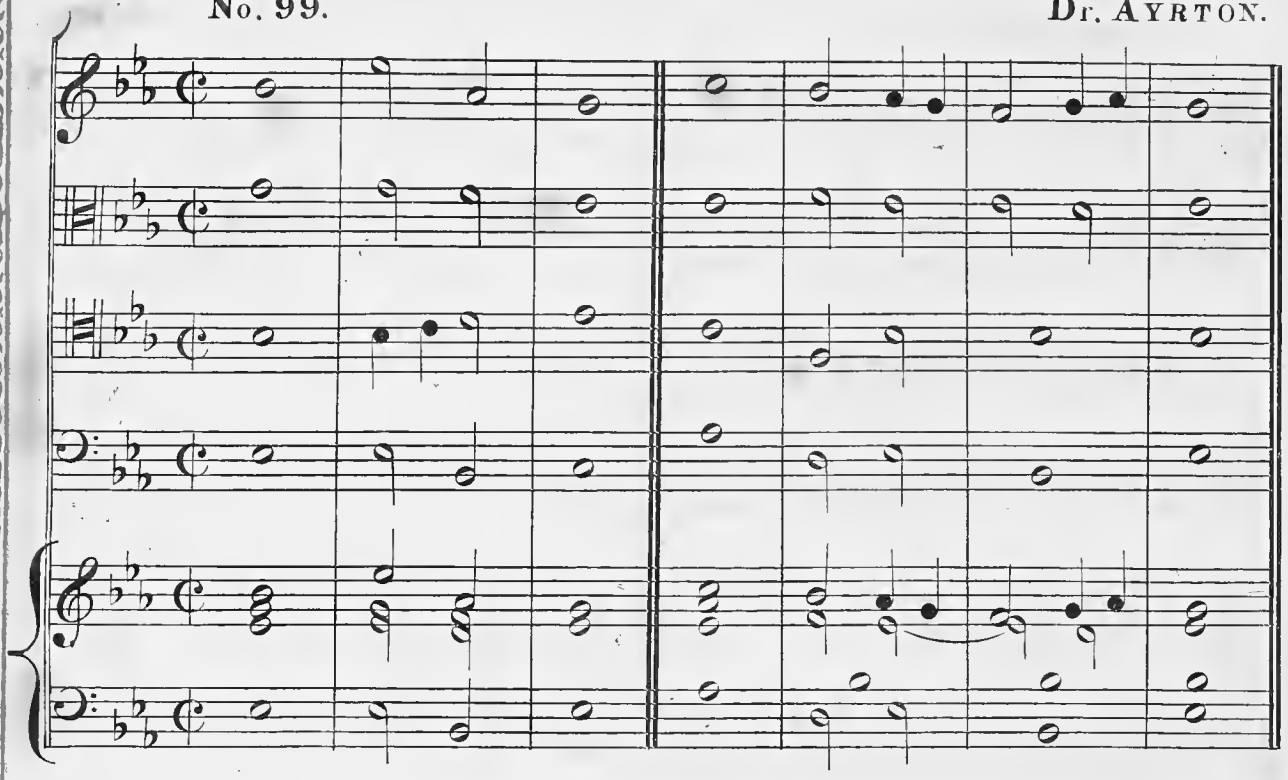

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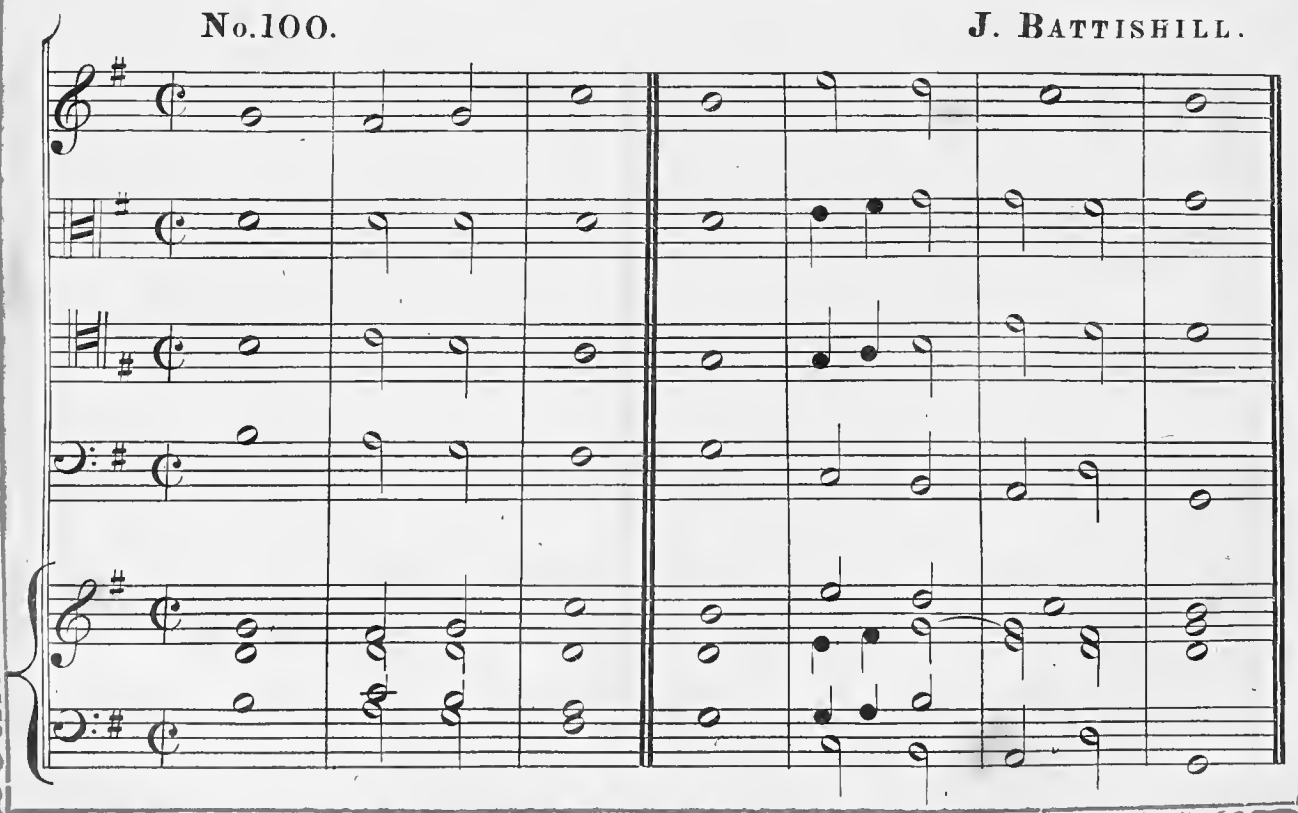

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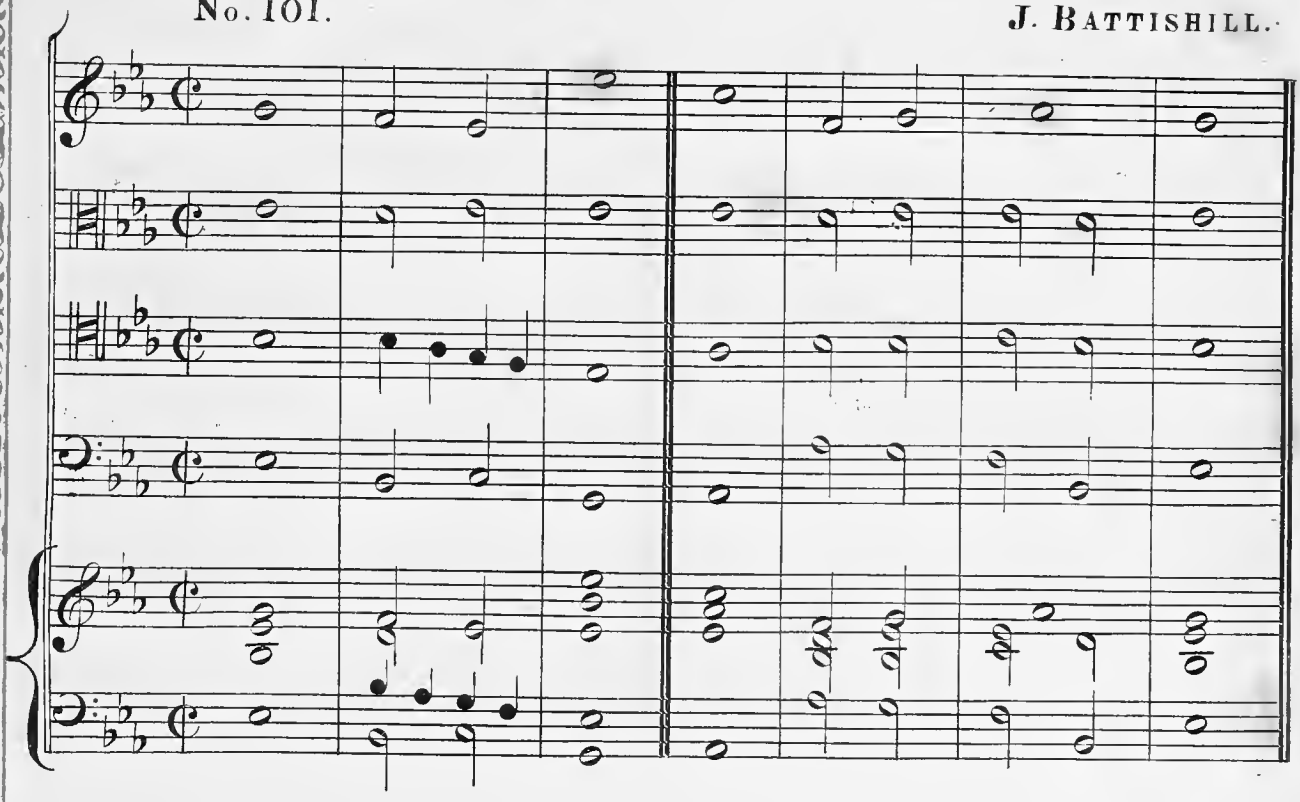

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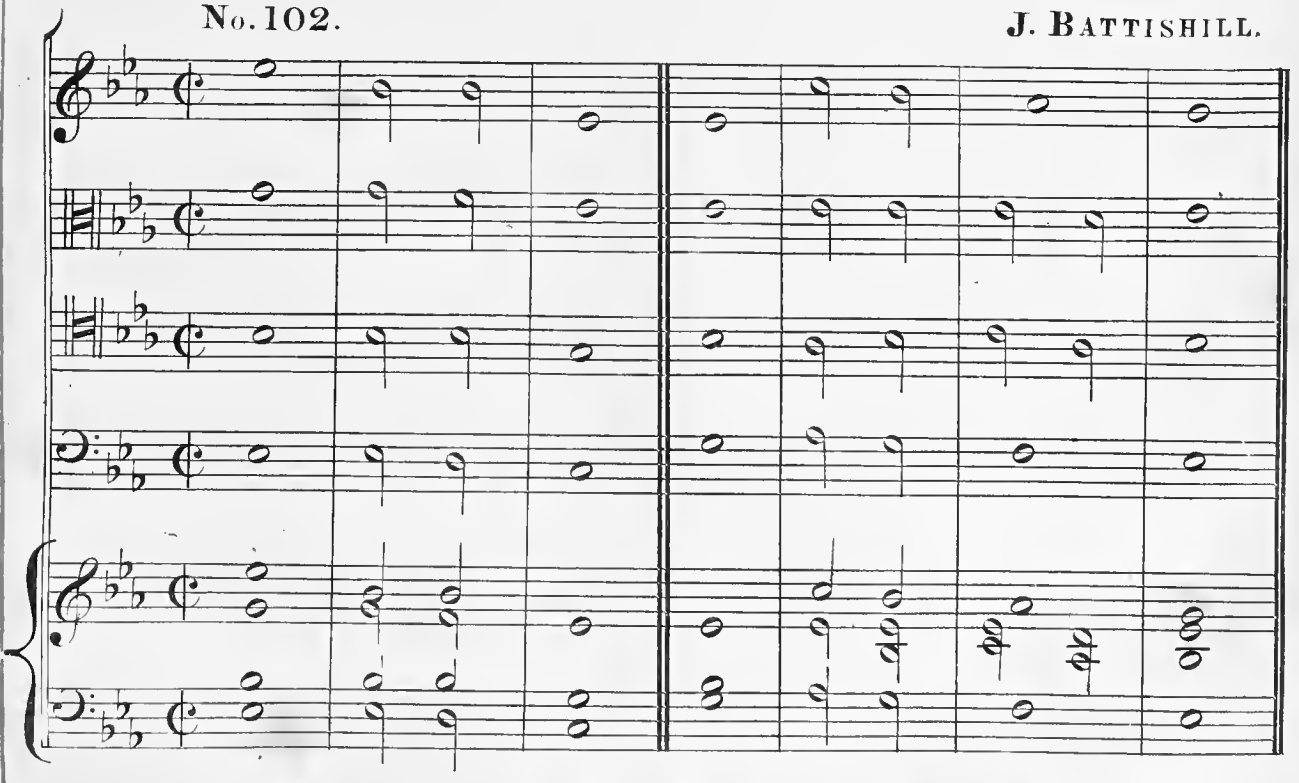

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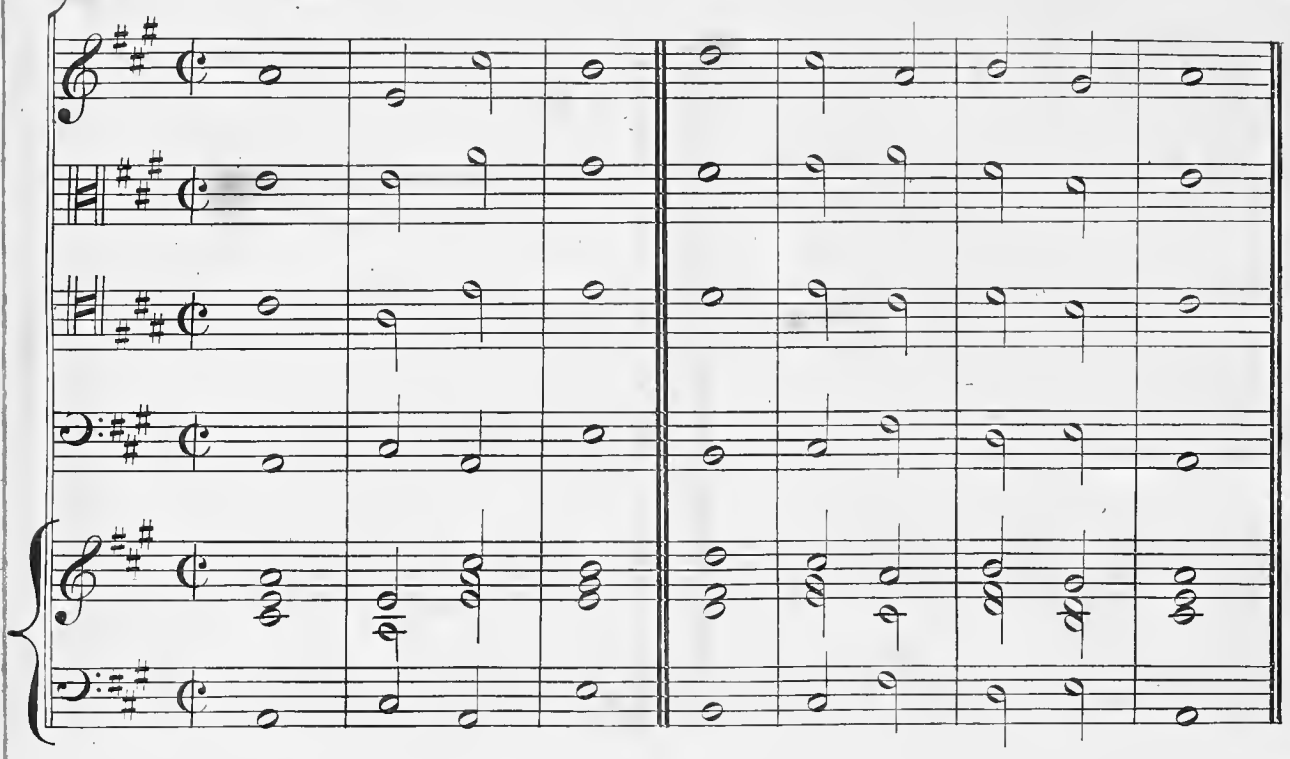
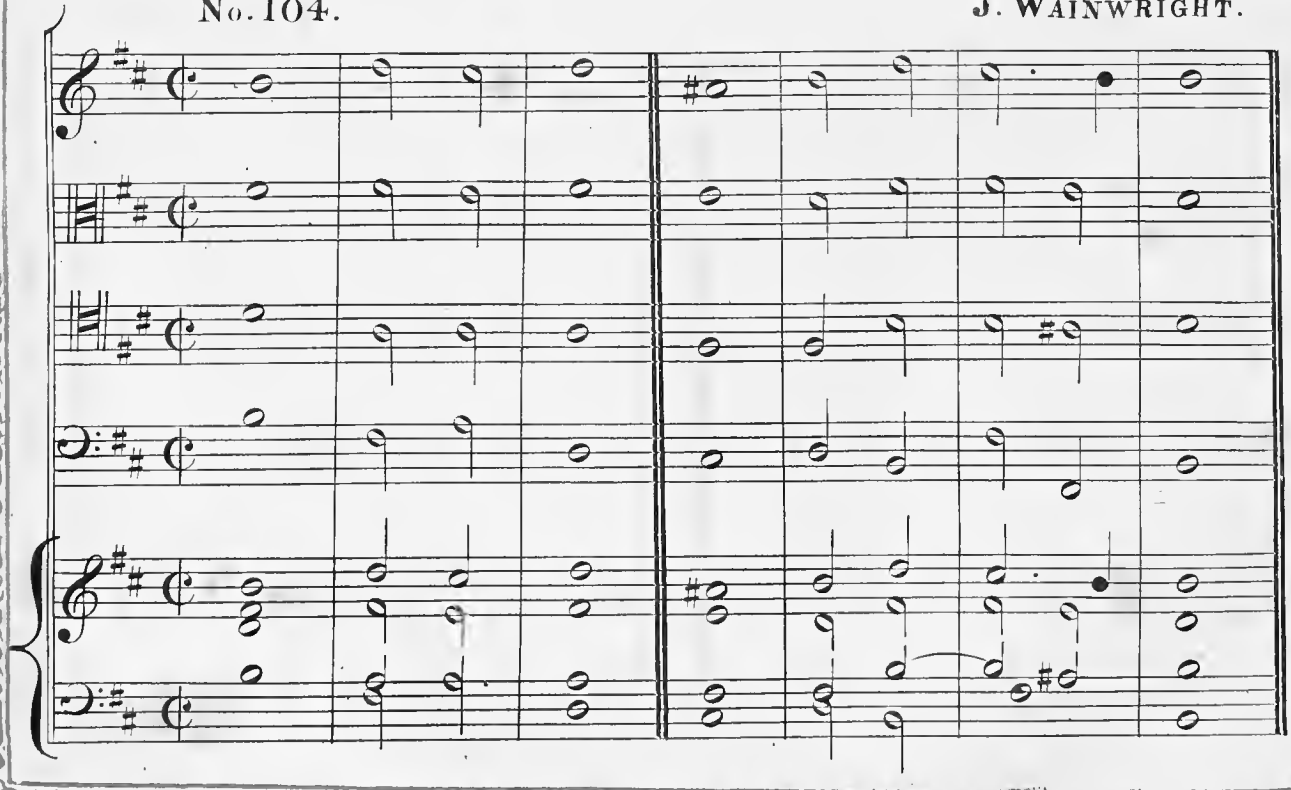


No. 104. J. WAINWRIGHT.



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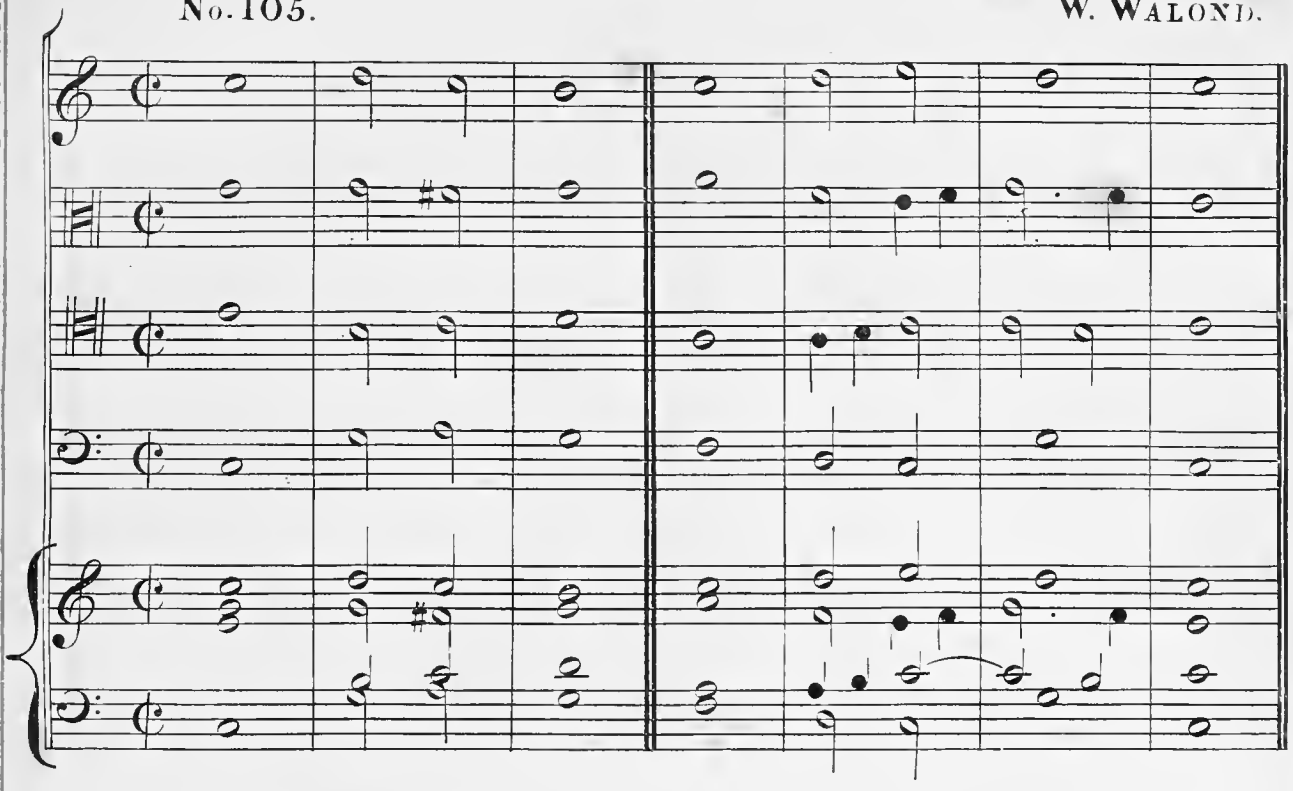

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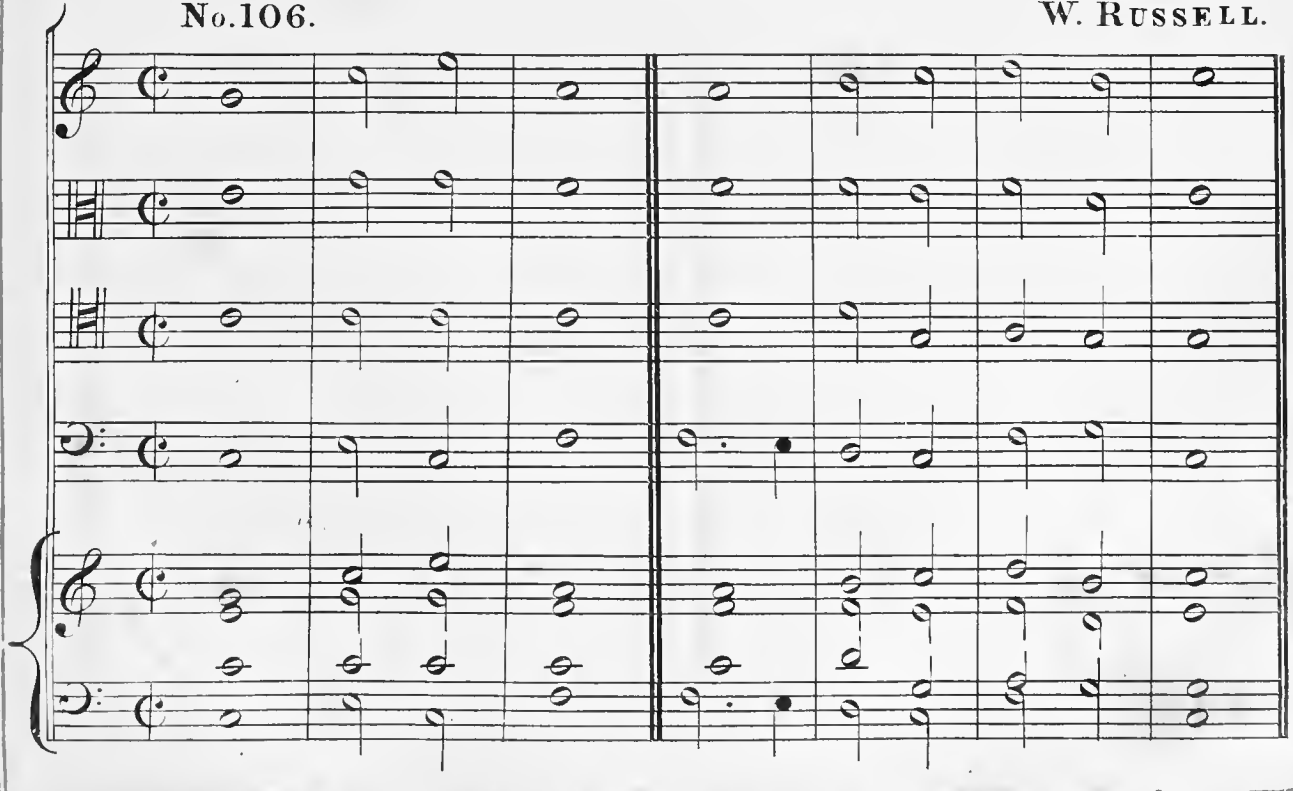
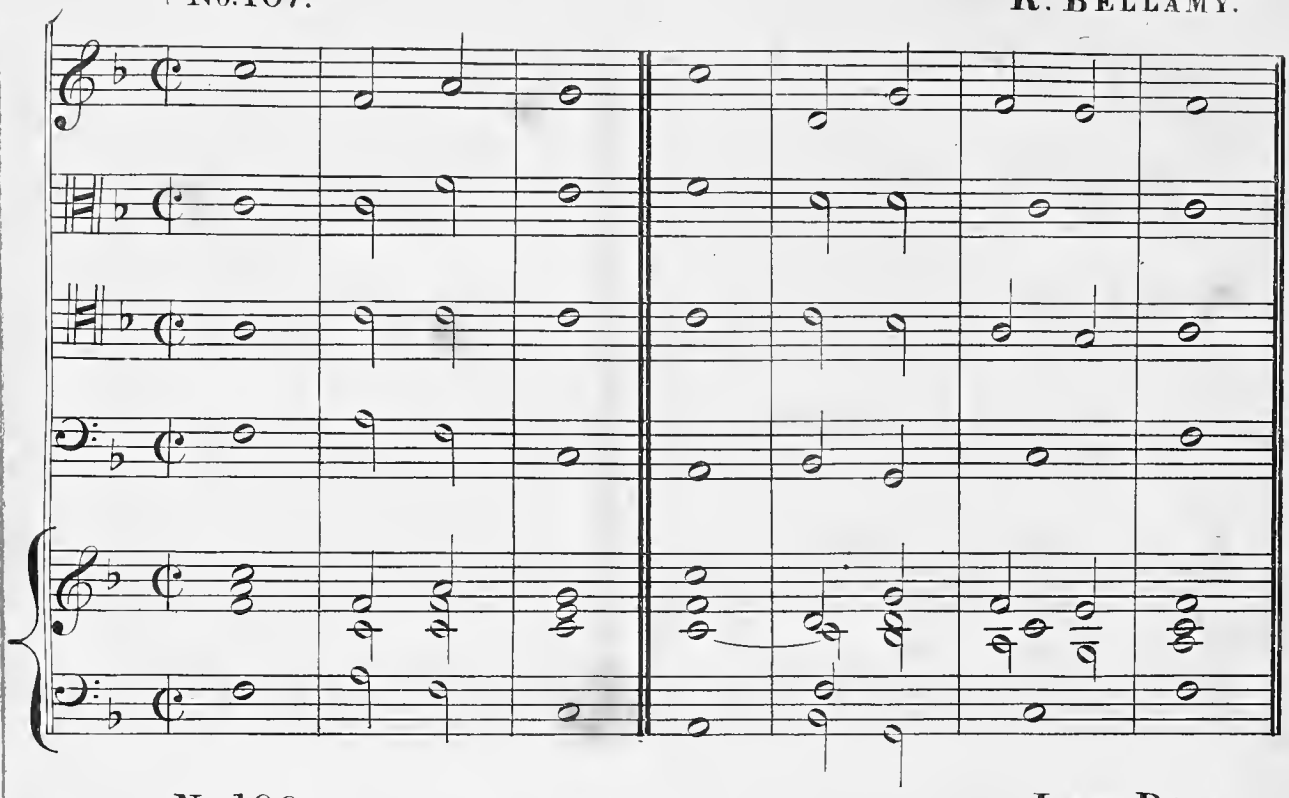
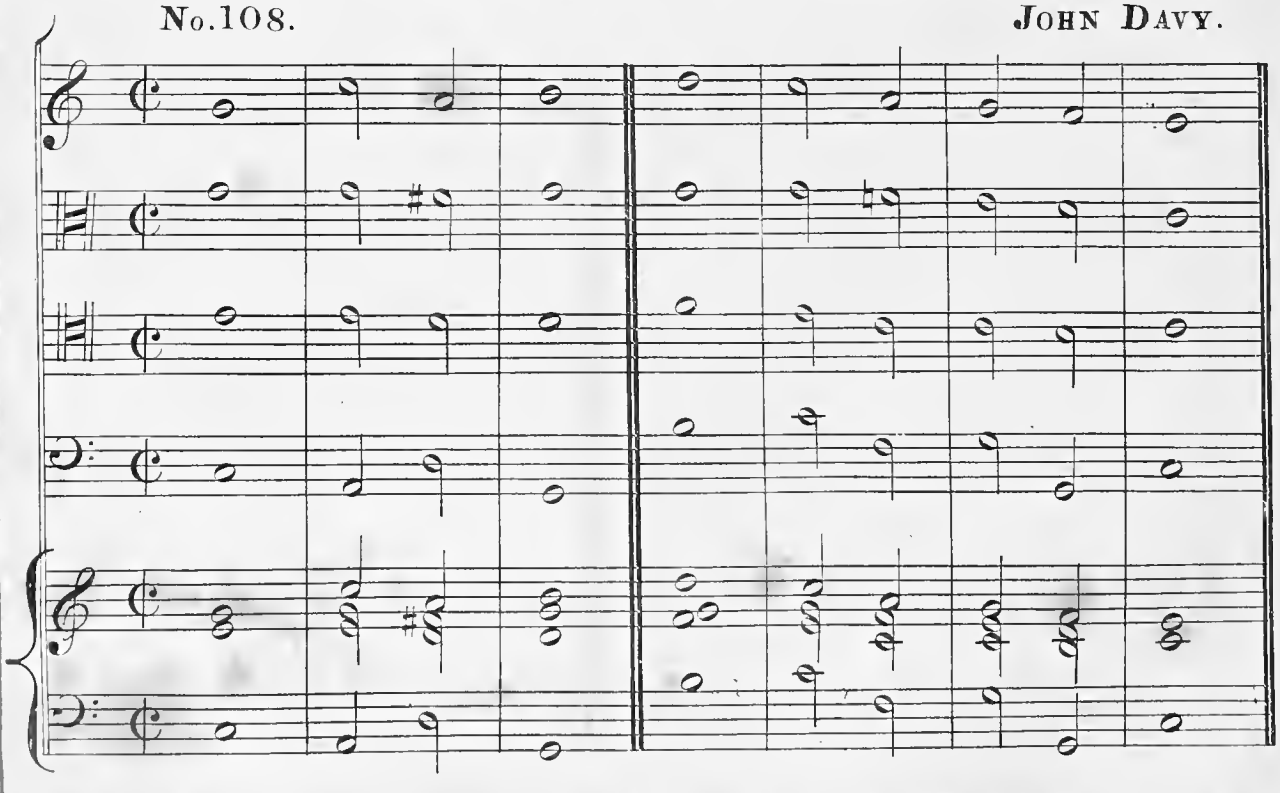


No. 107. R. BELLAMY.



No. 108. JOHN DAVY.



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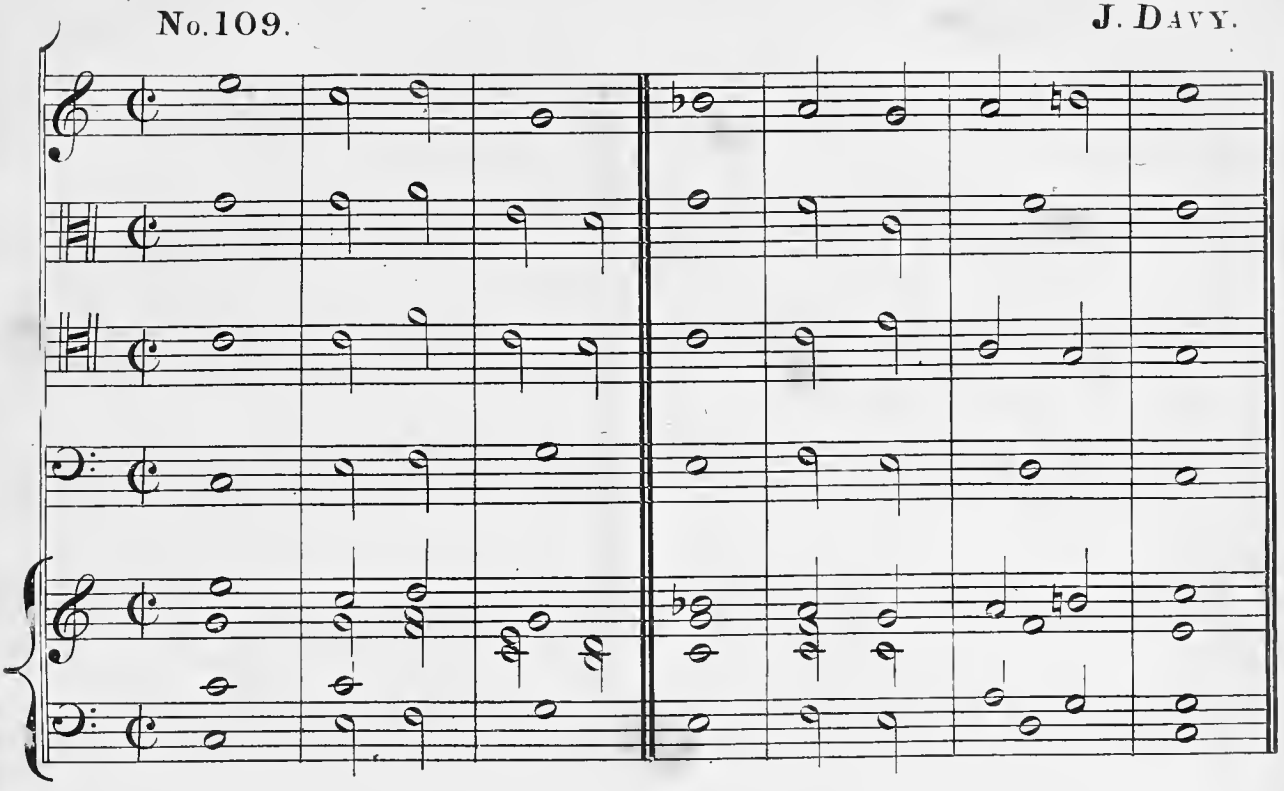

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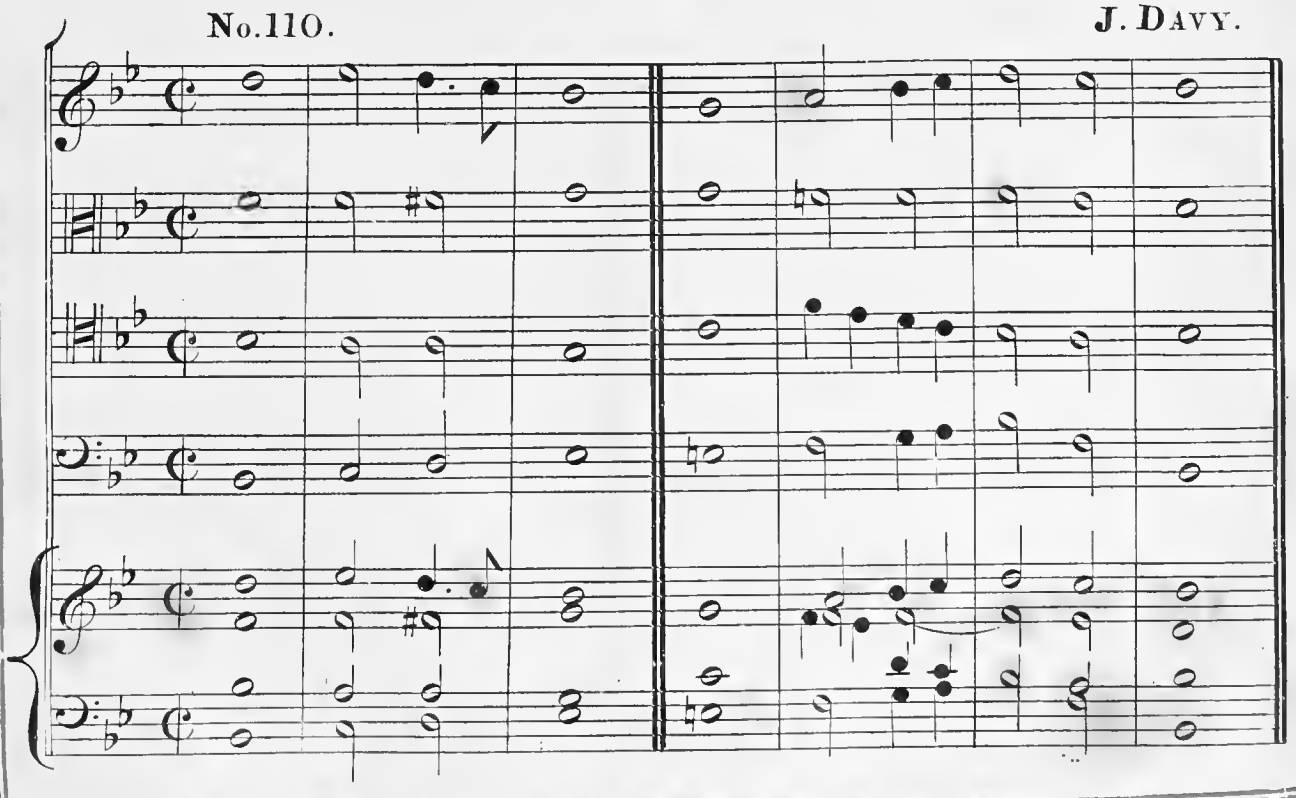

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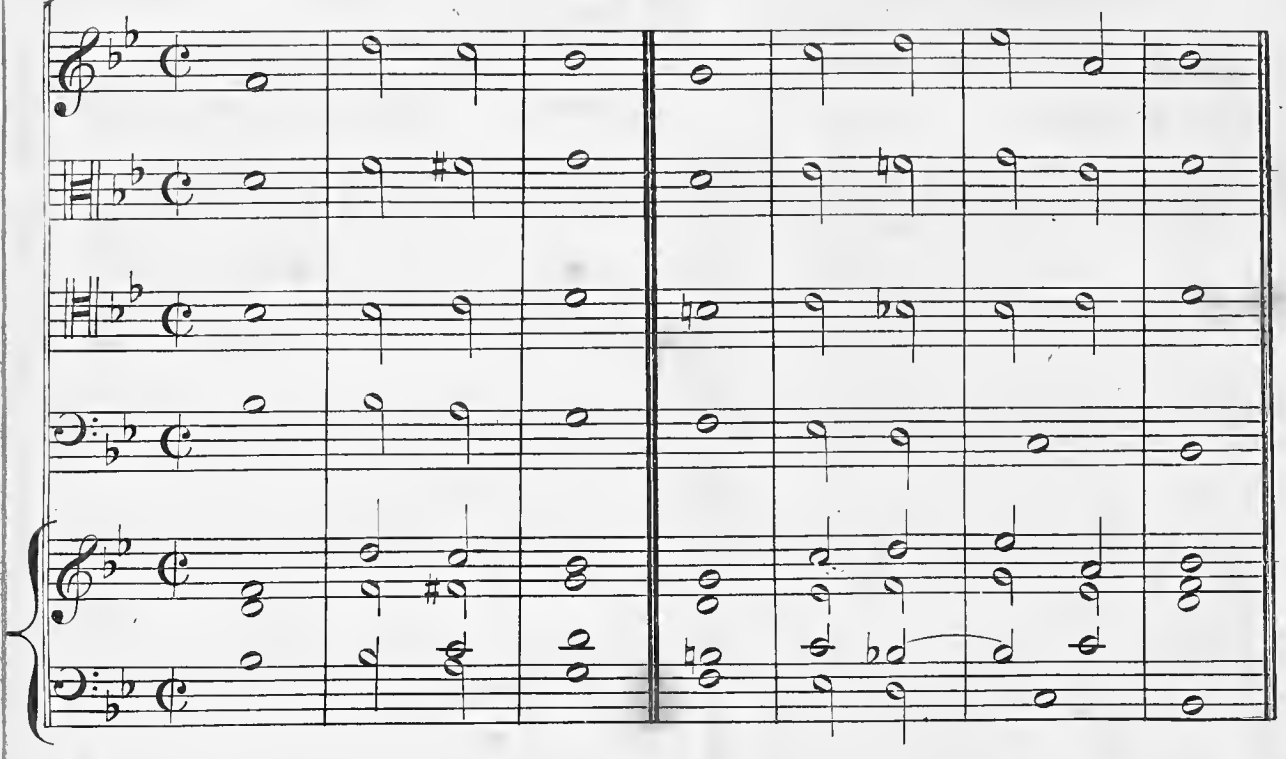
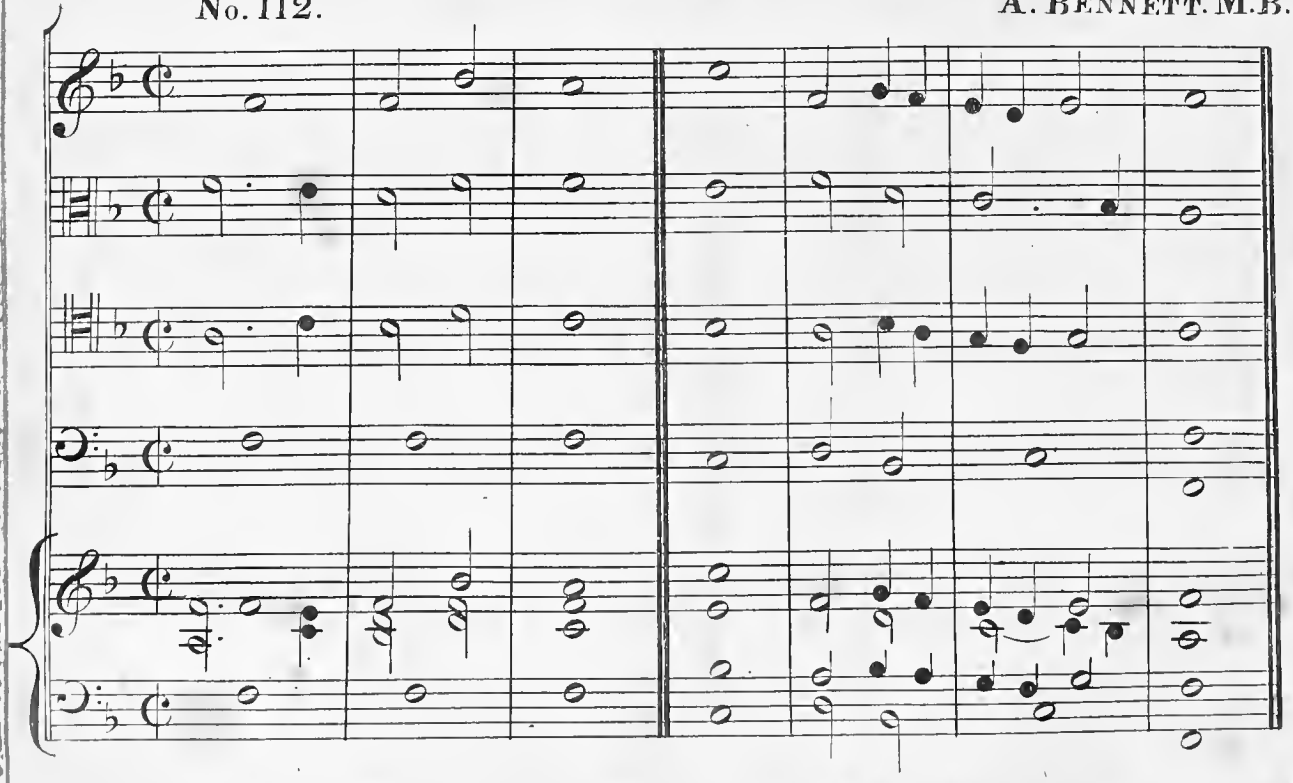
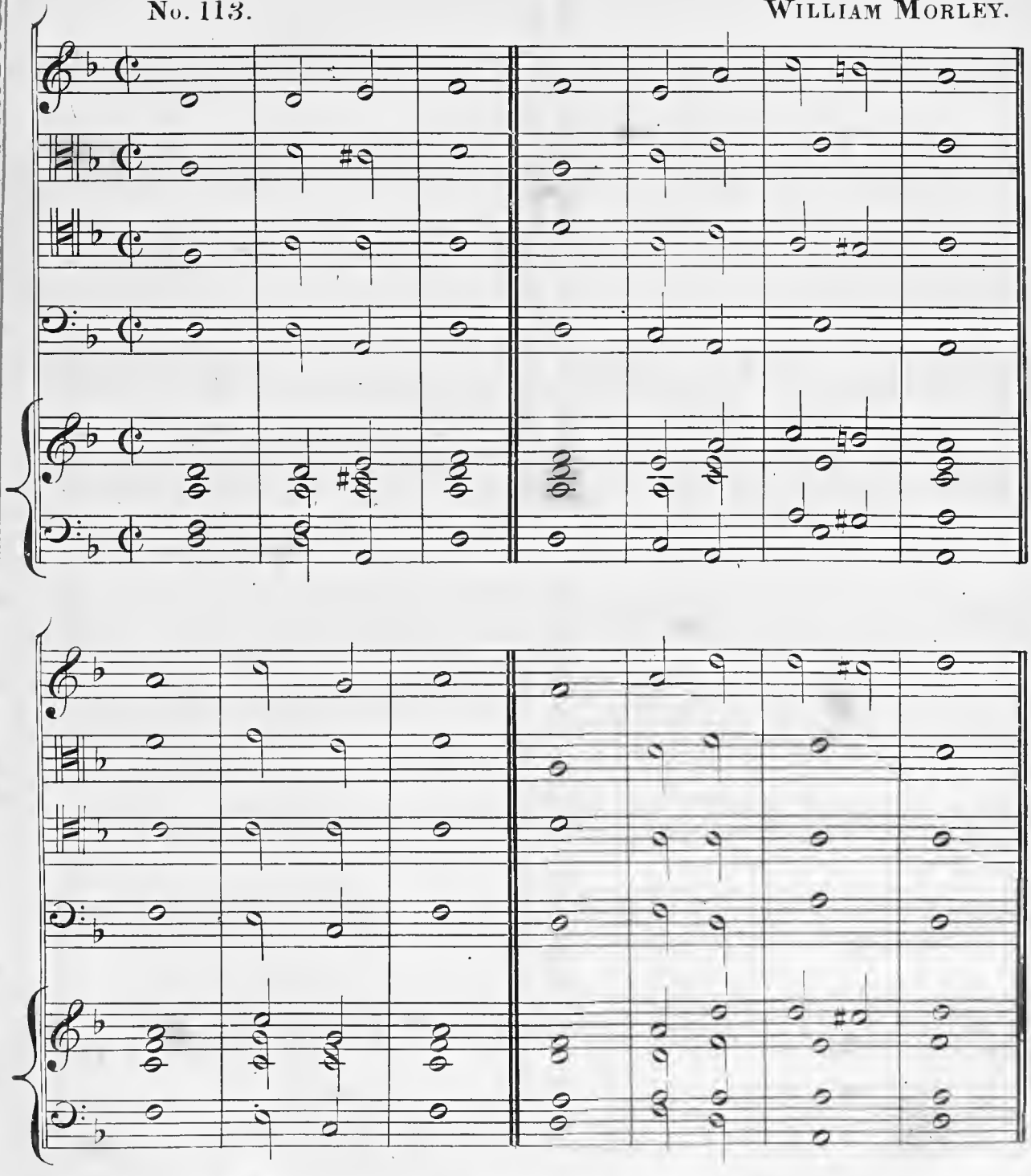


No. 112. A. Bennett. M.B.



Double Chants.

No. 113. WILLIAM MORLEY.



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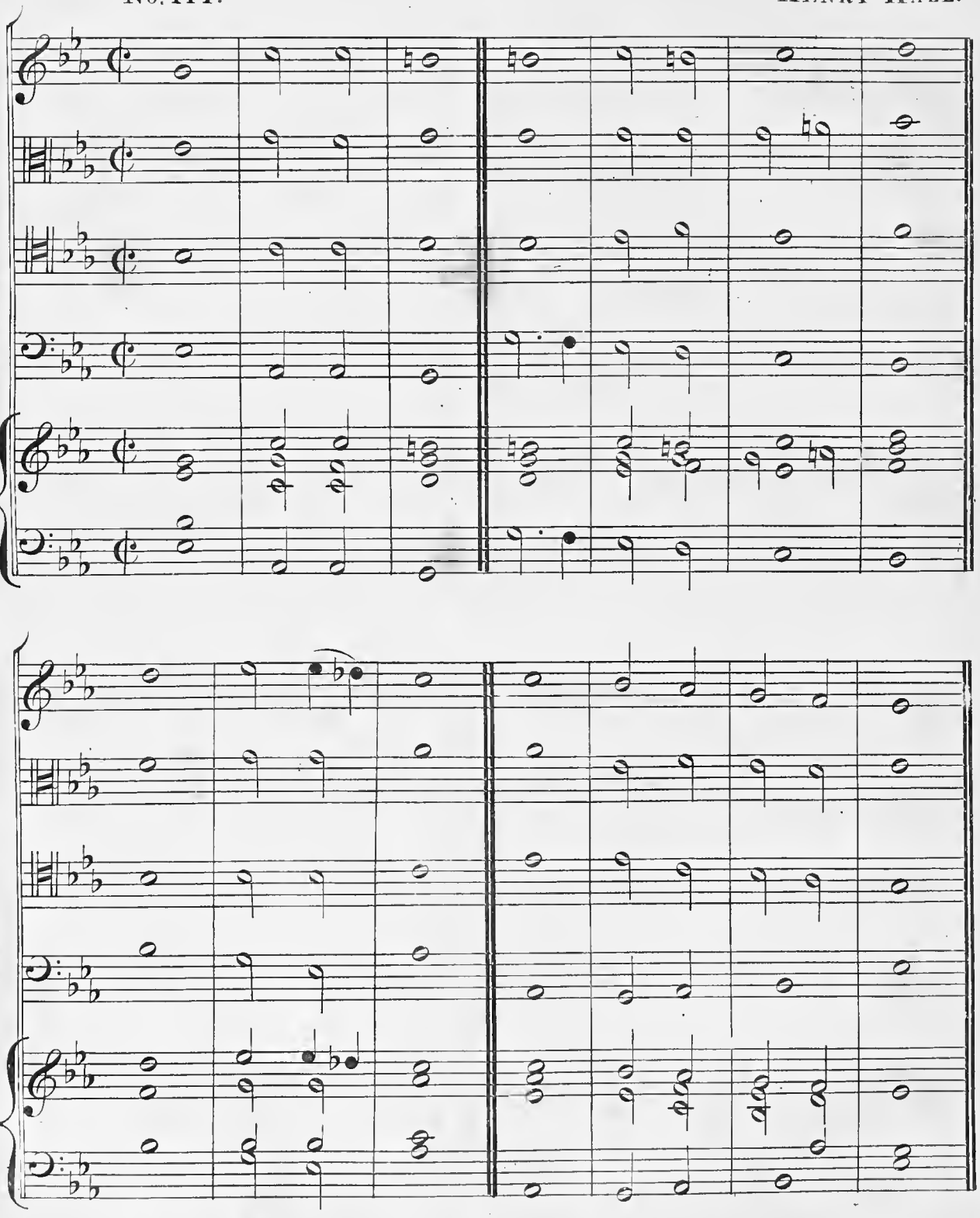

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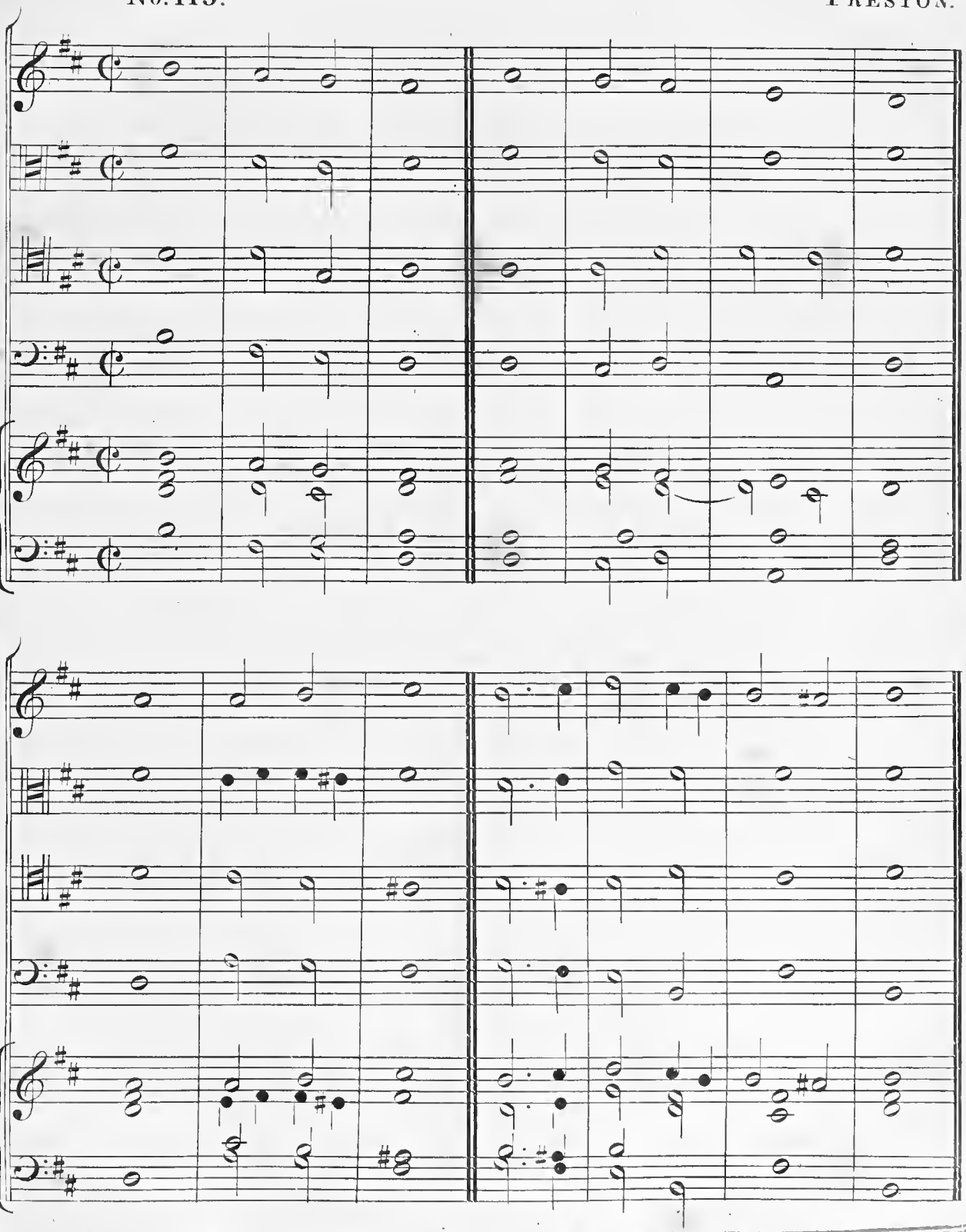

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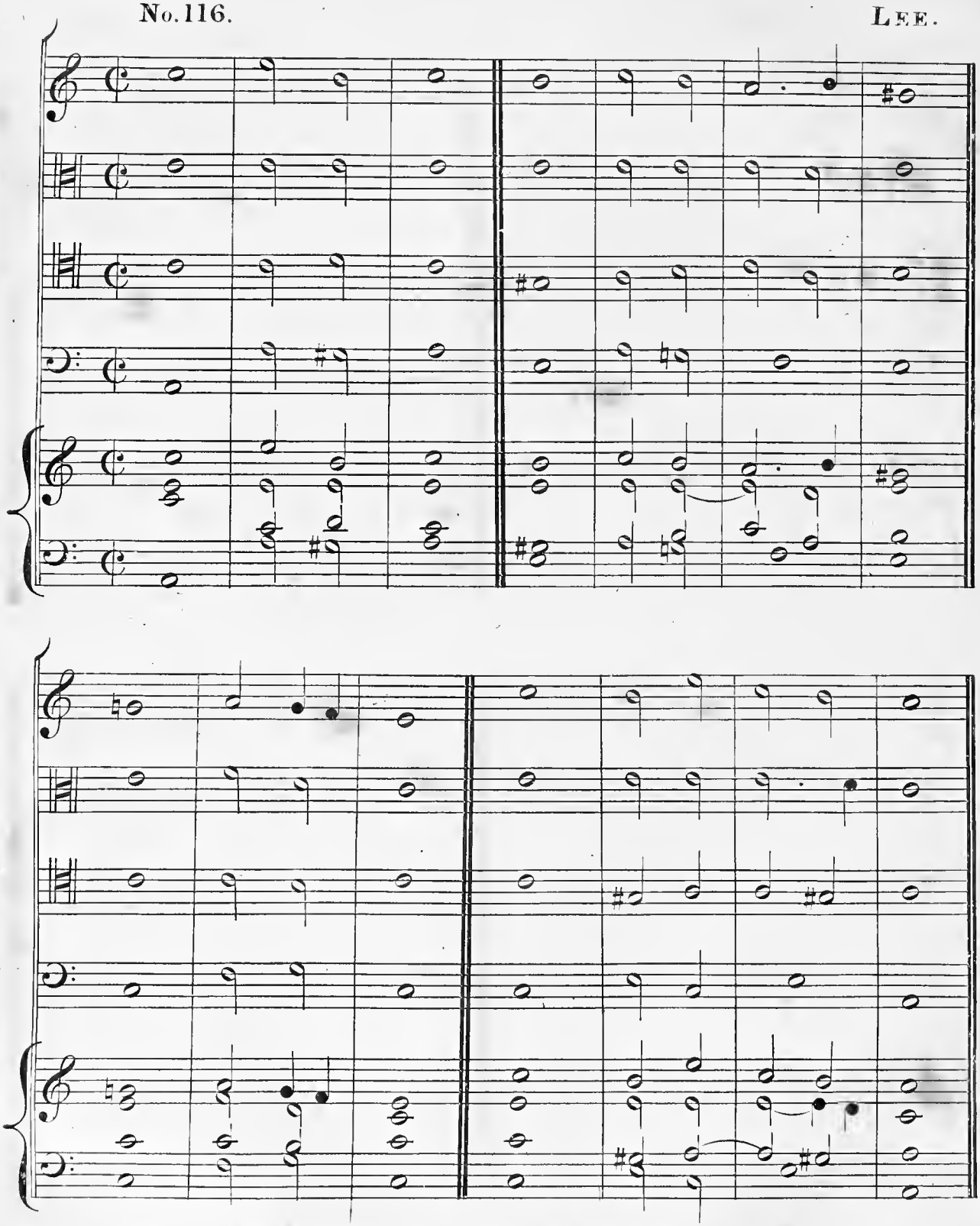
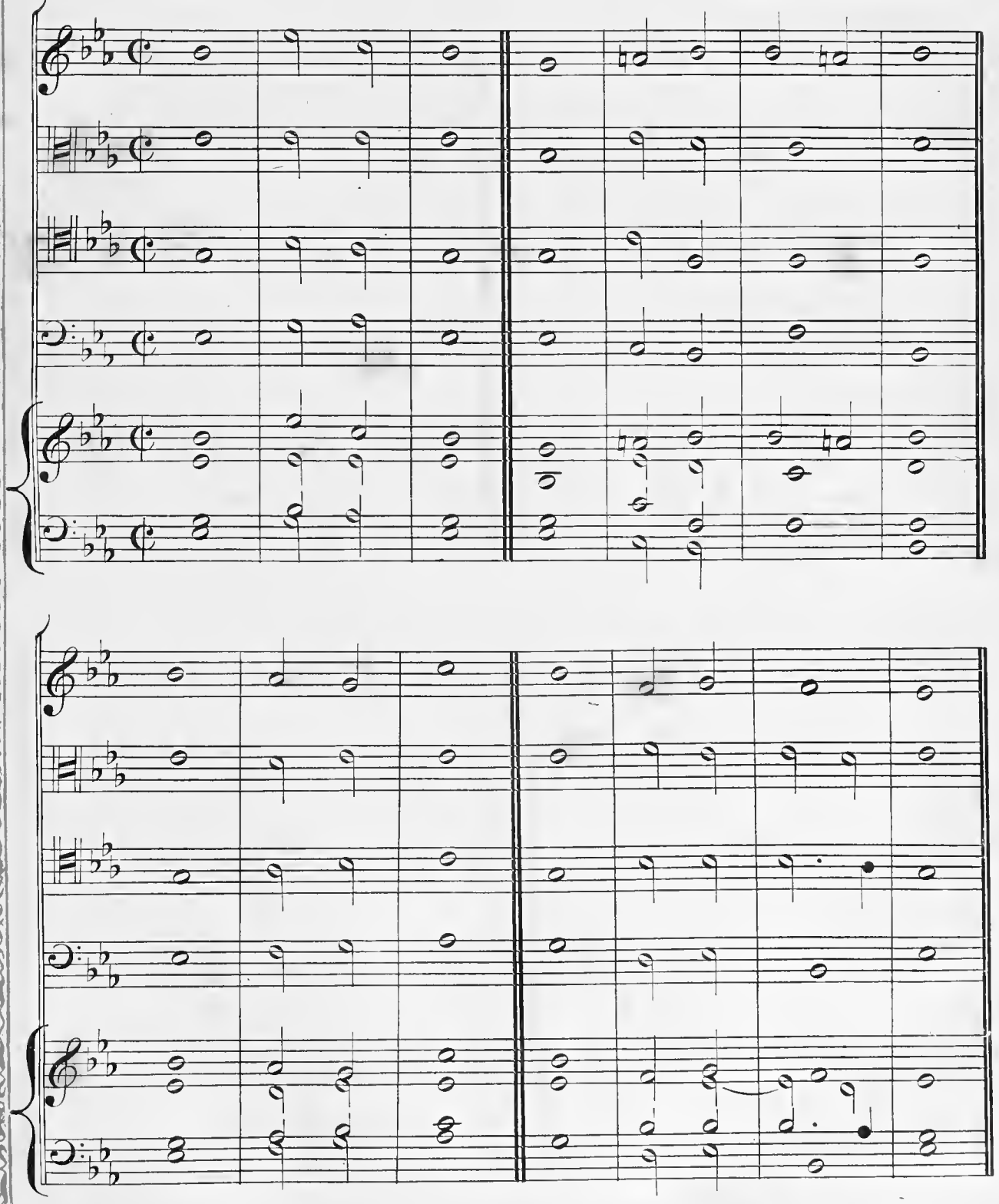
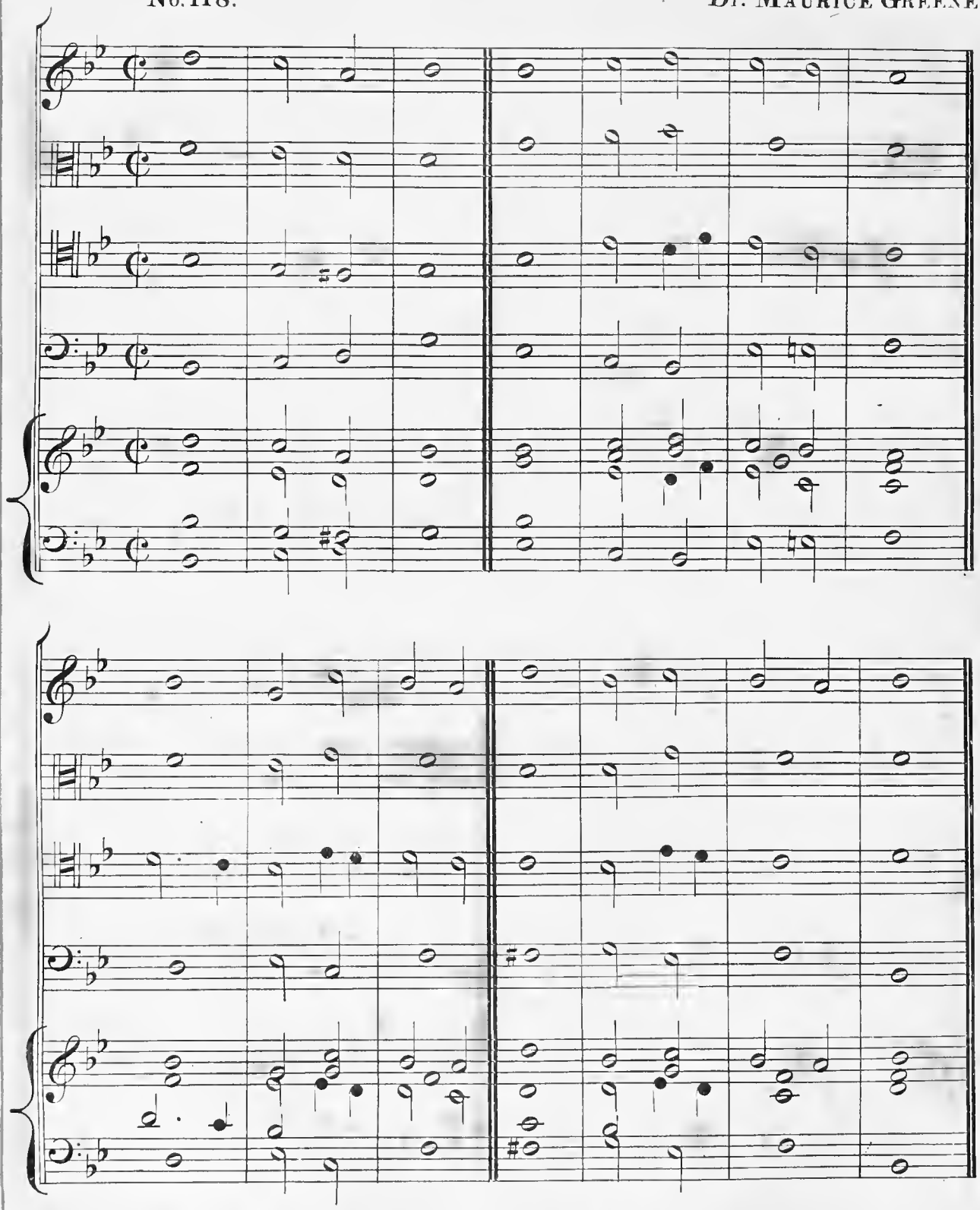


No. 117. JOHN ROBINSON.

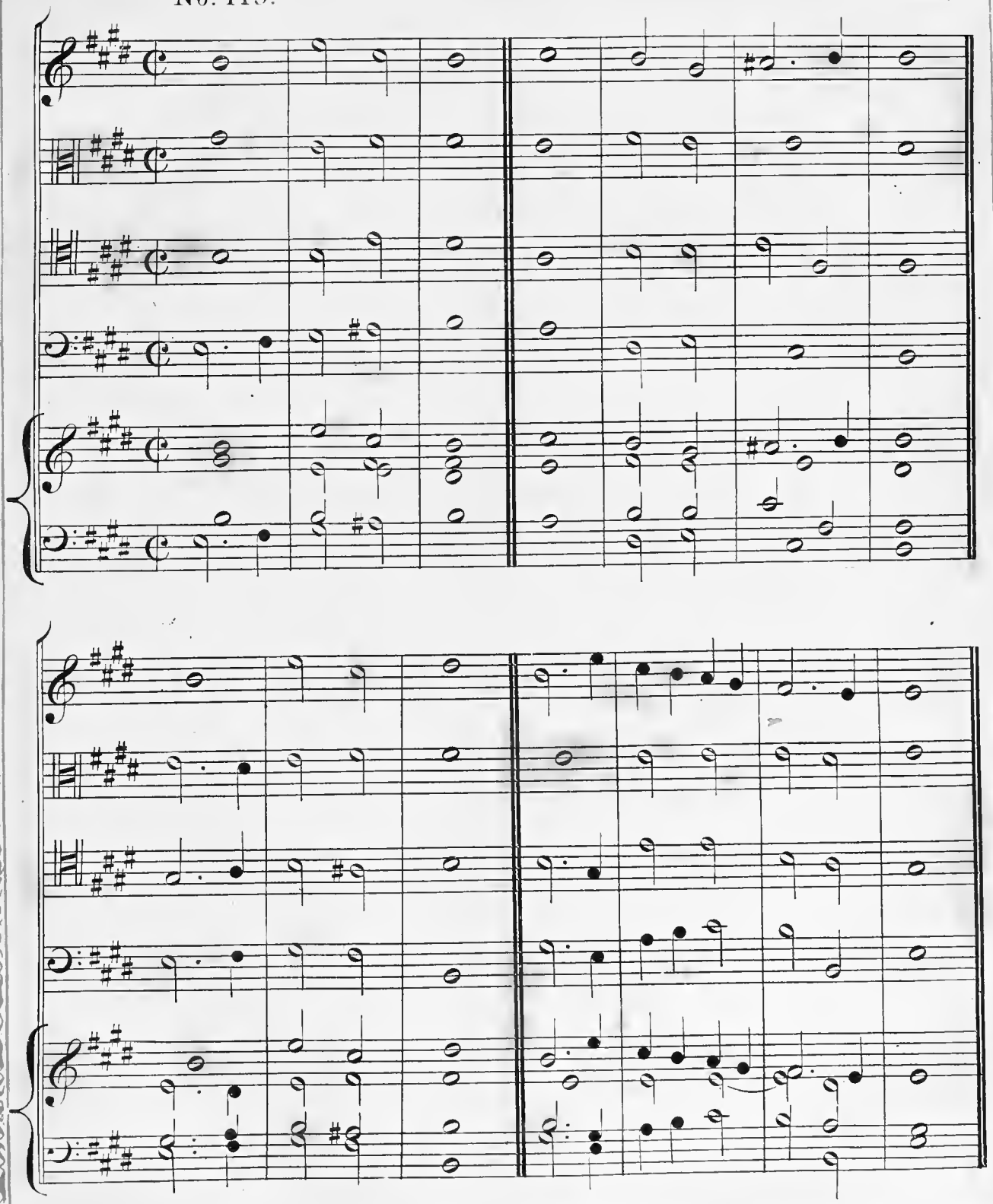


No. 118.

Dr. MAURICE GREENE.

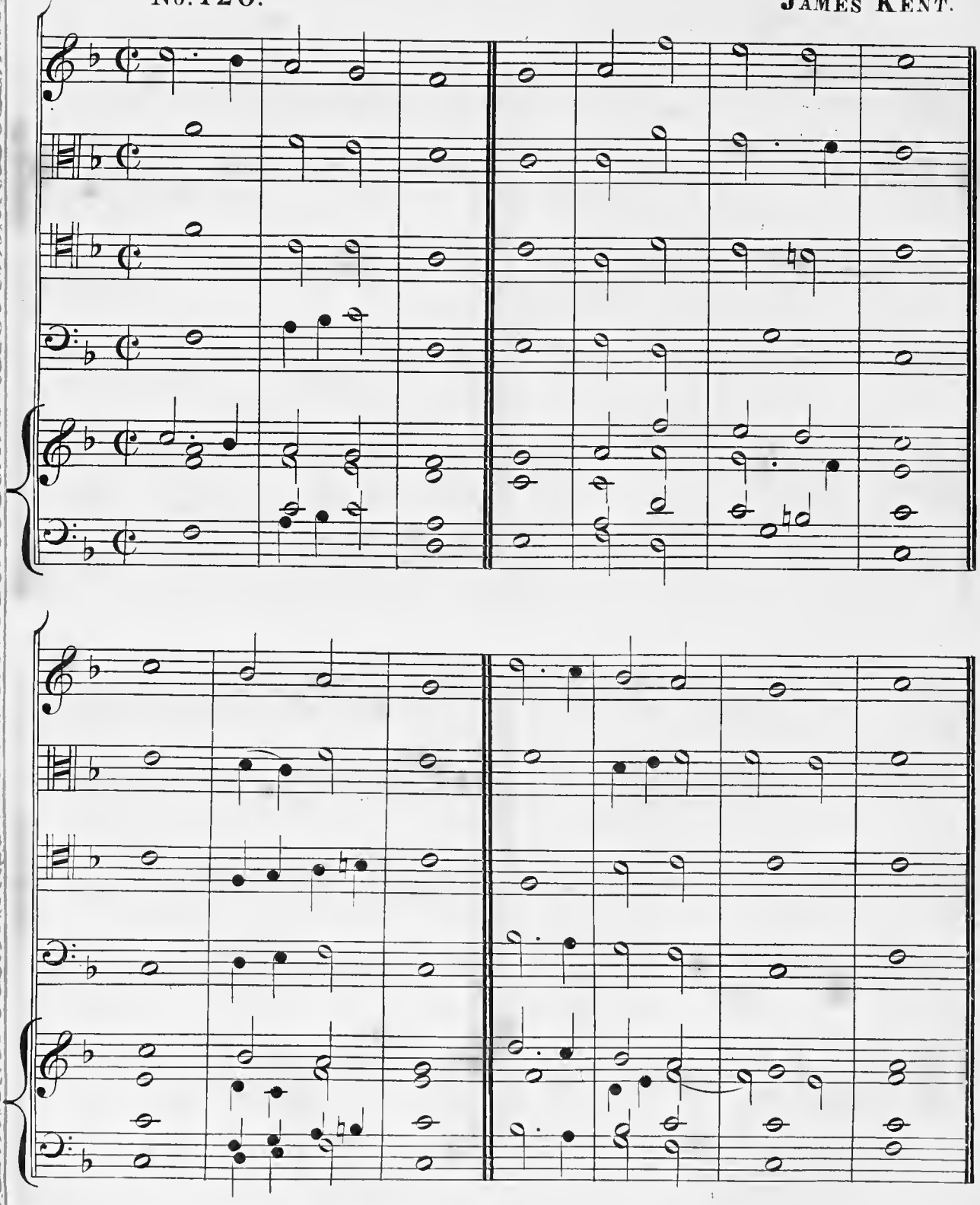


No. 119. TRAVERS.



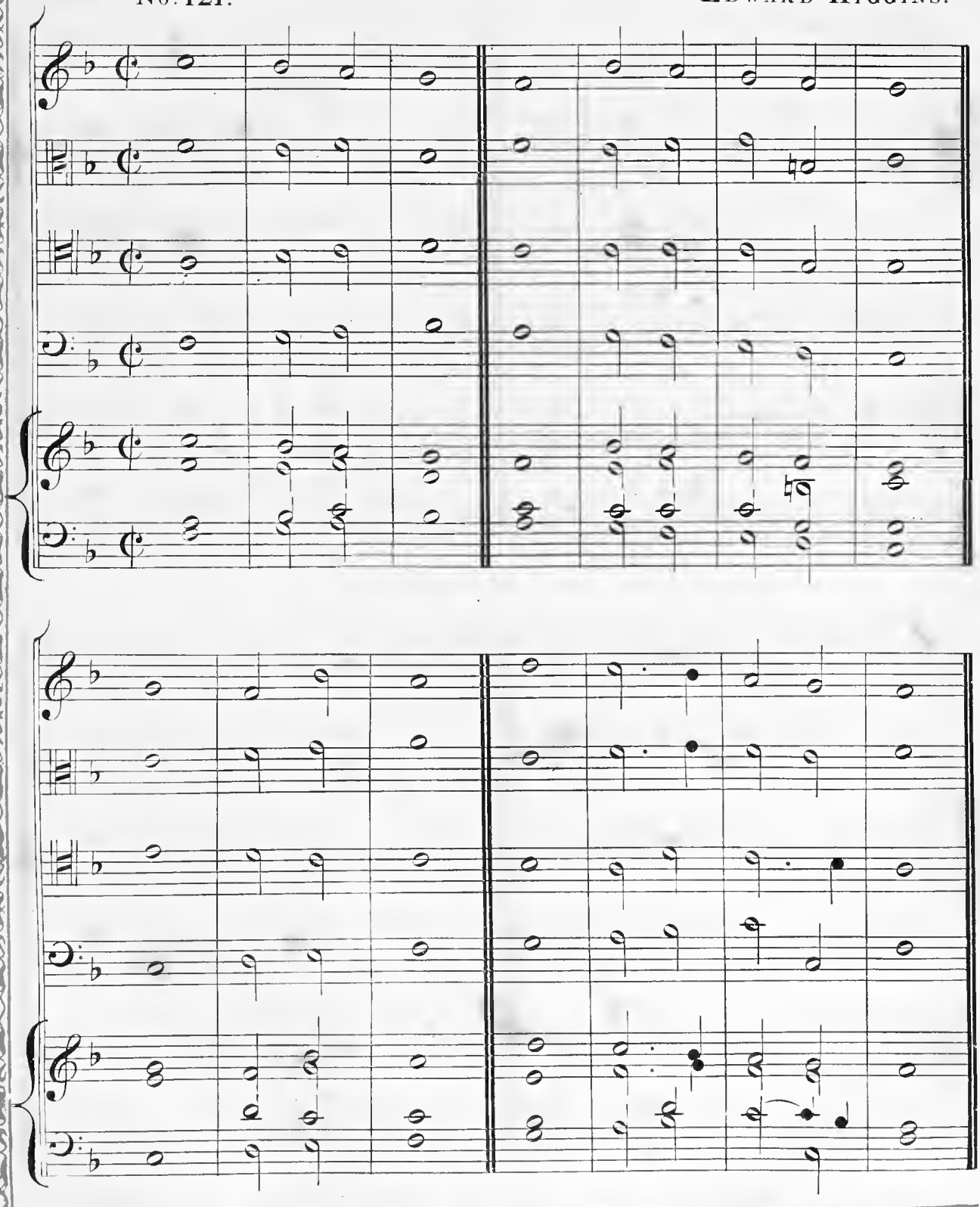
No. 120.

JAMES KENT.

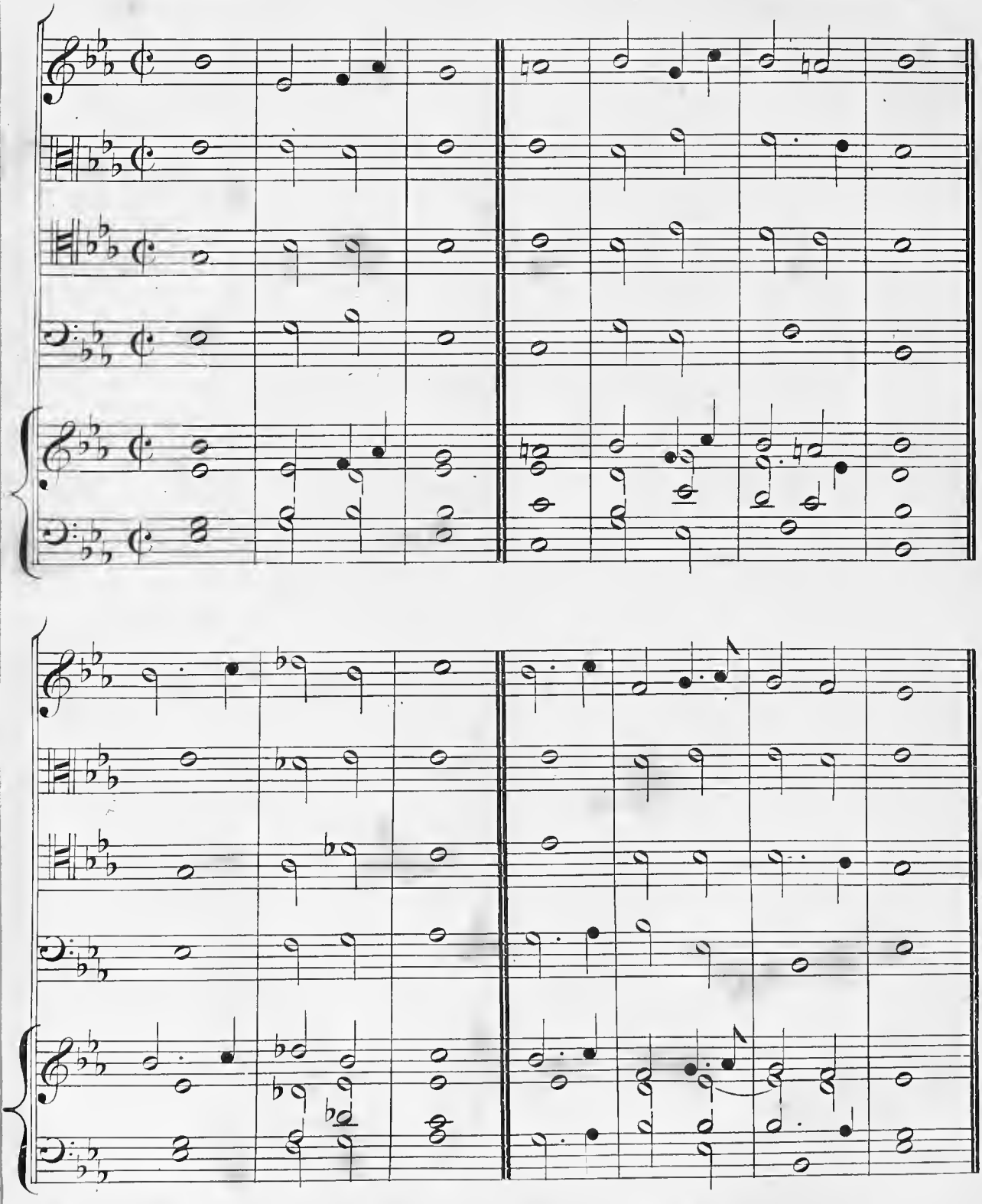


No. 121.

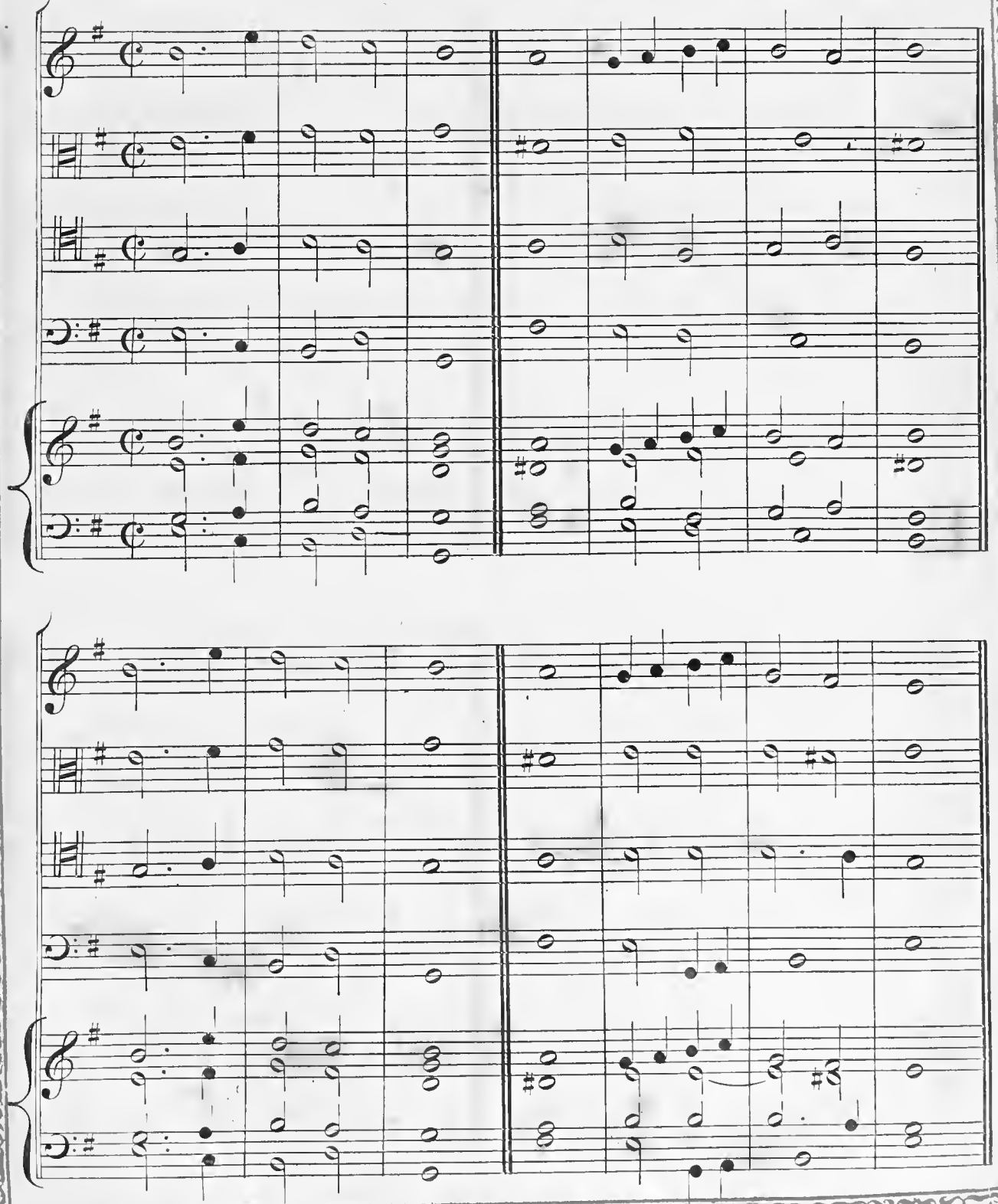
EDWARD HIGGINS.



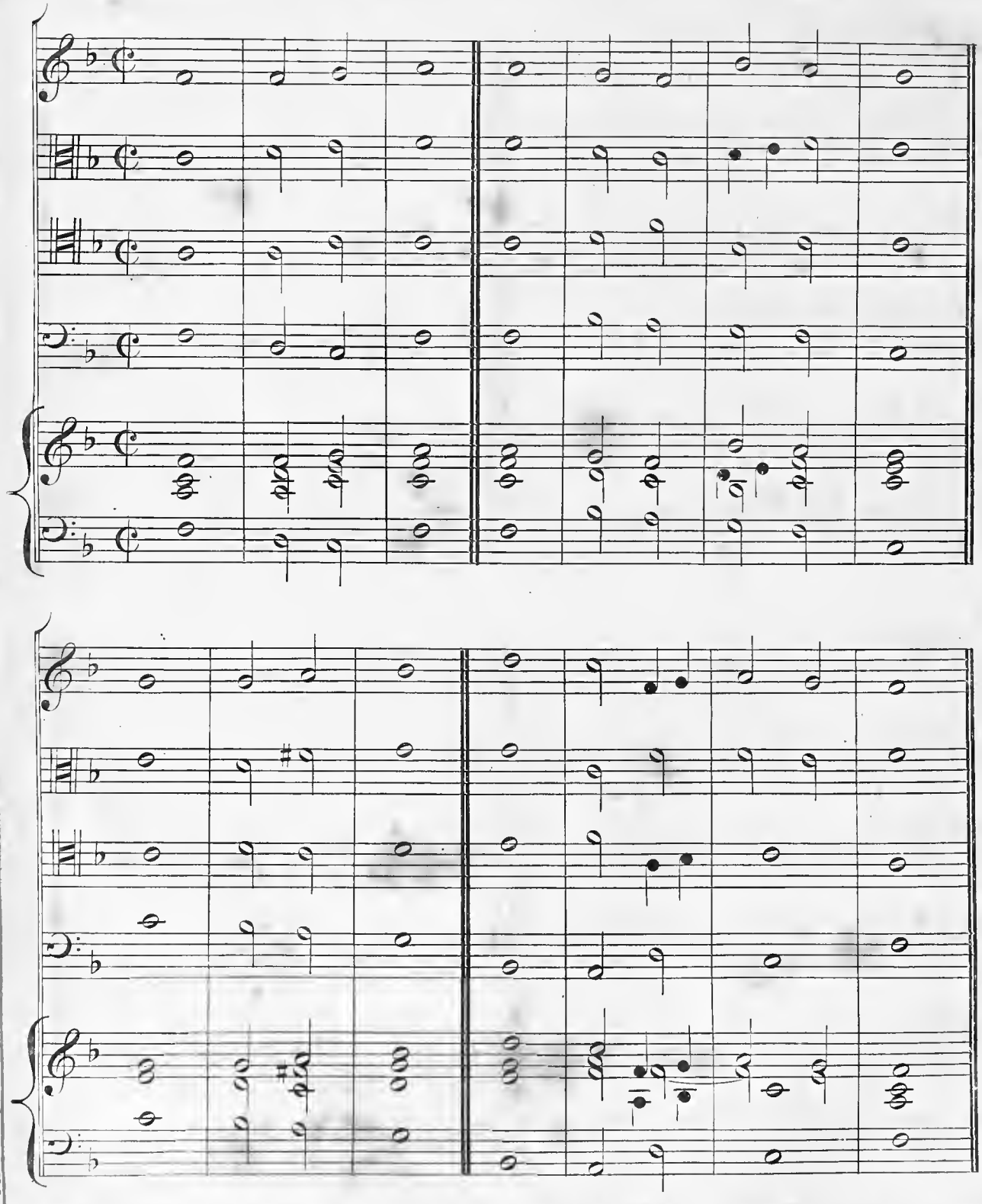
No. 122. E. HIGGINS.



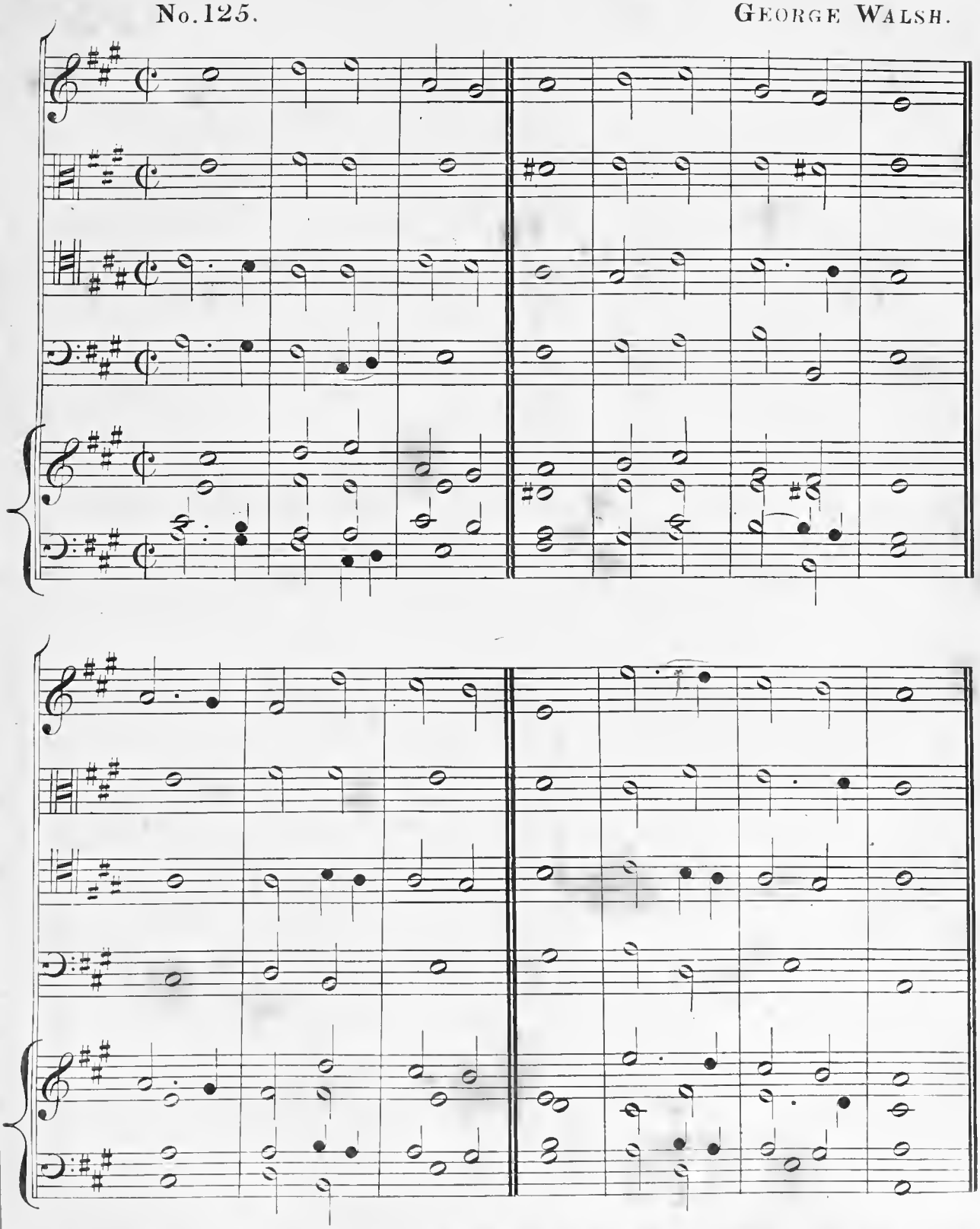
No. 123. RICHARD LANGDON.



No. 124. RICHARD LANGDON.

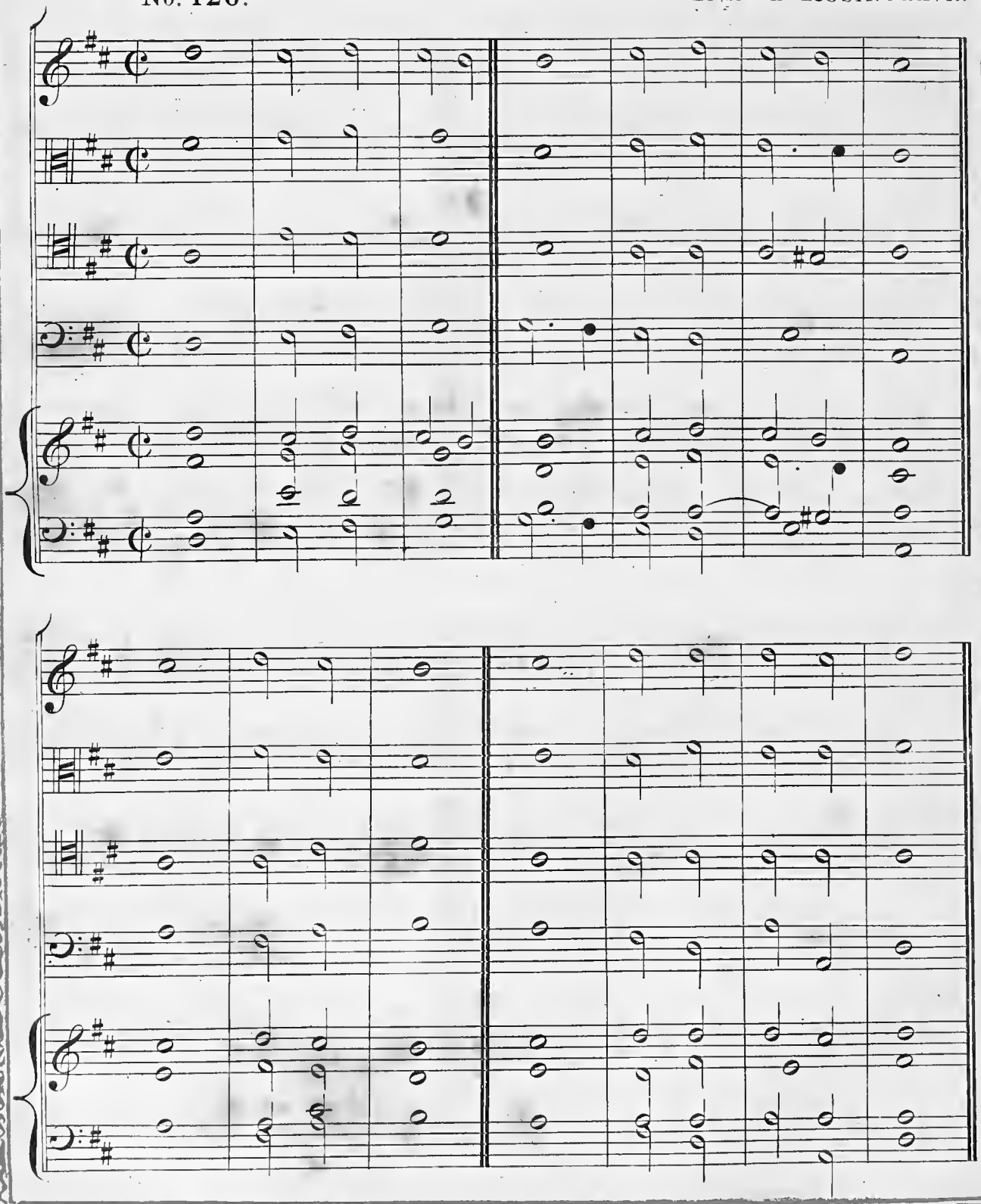


No. 125. GEORGE WALSH.



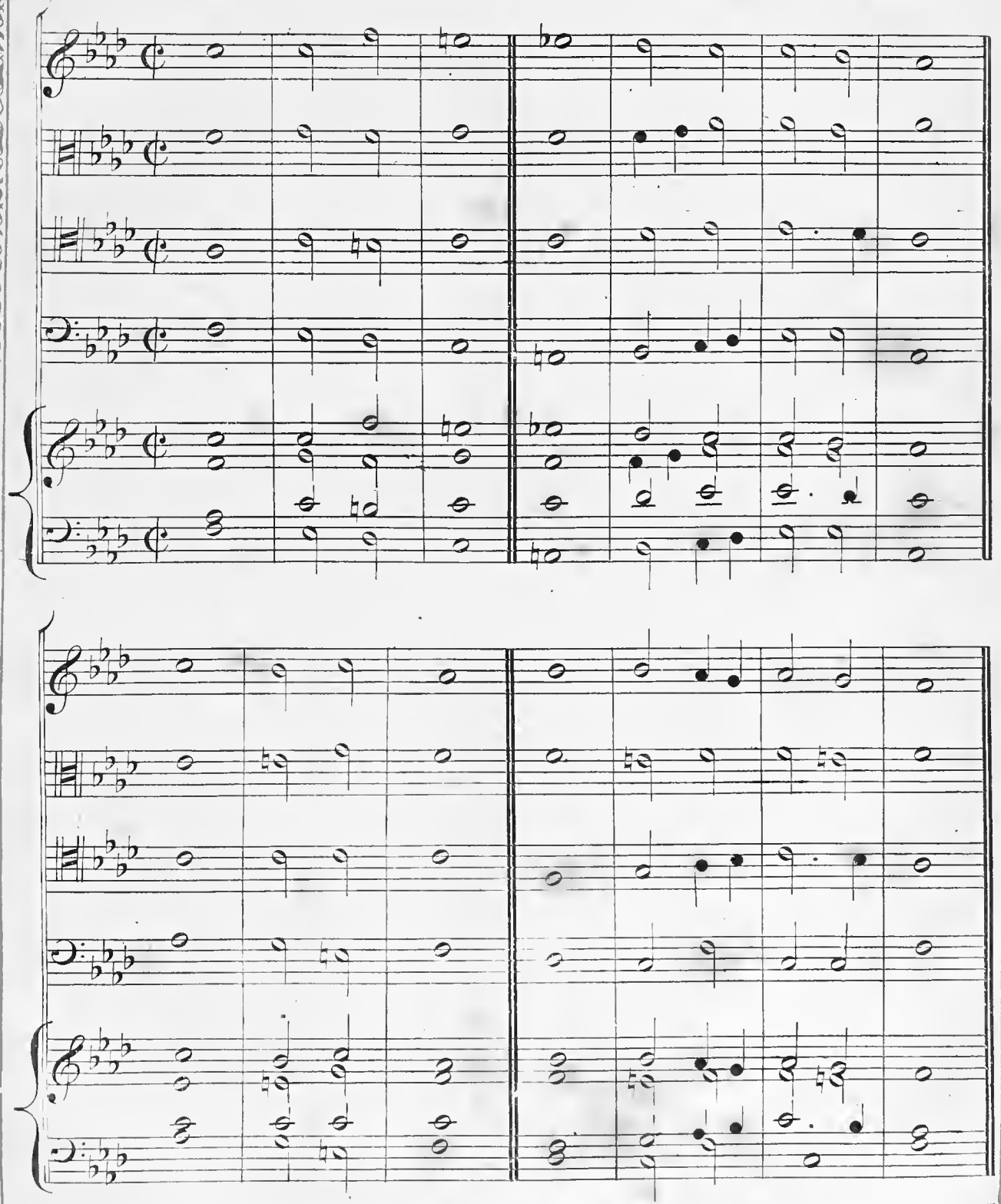
No. 126.

RALPH ROSINGRAVE.



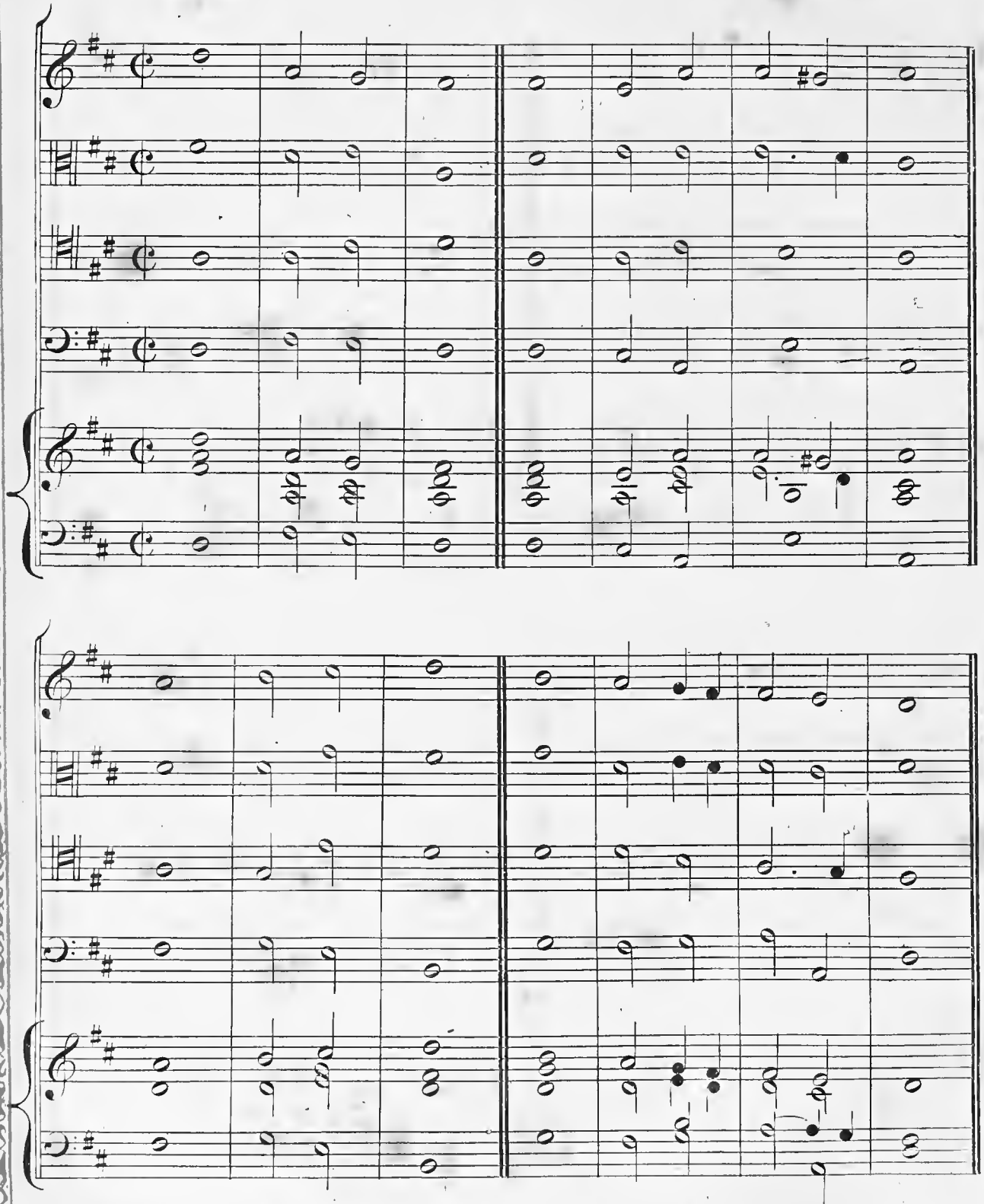
No. 127.

R. Rosingrave.

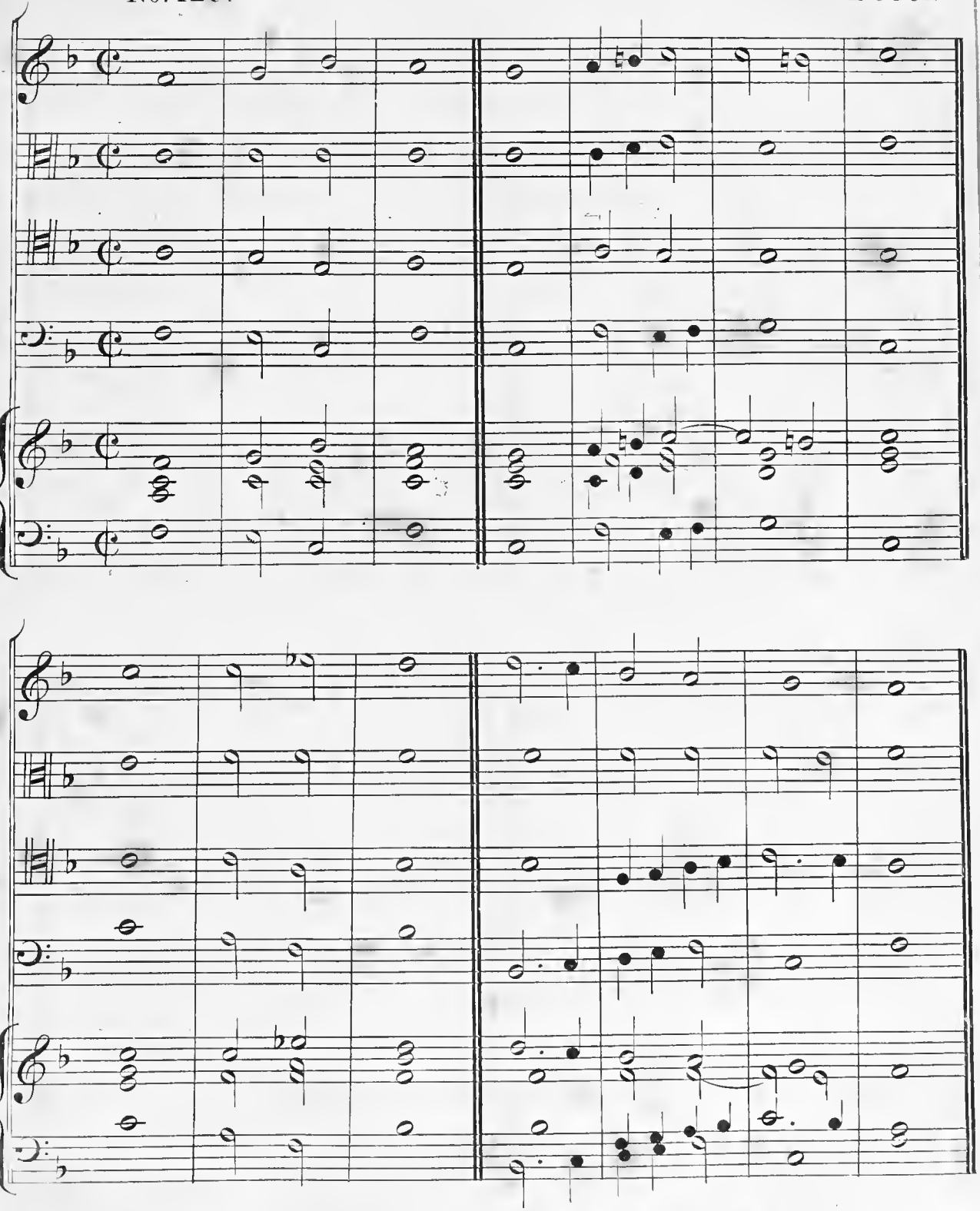


No. 128.

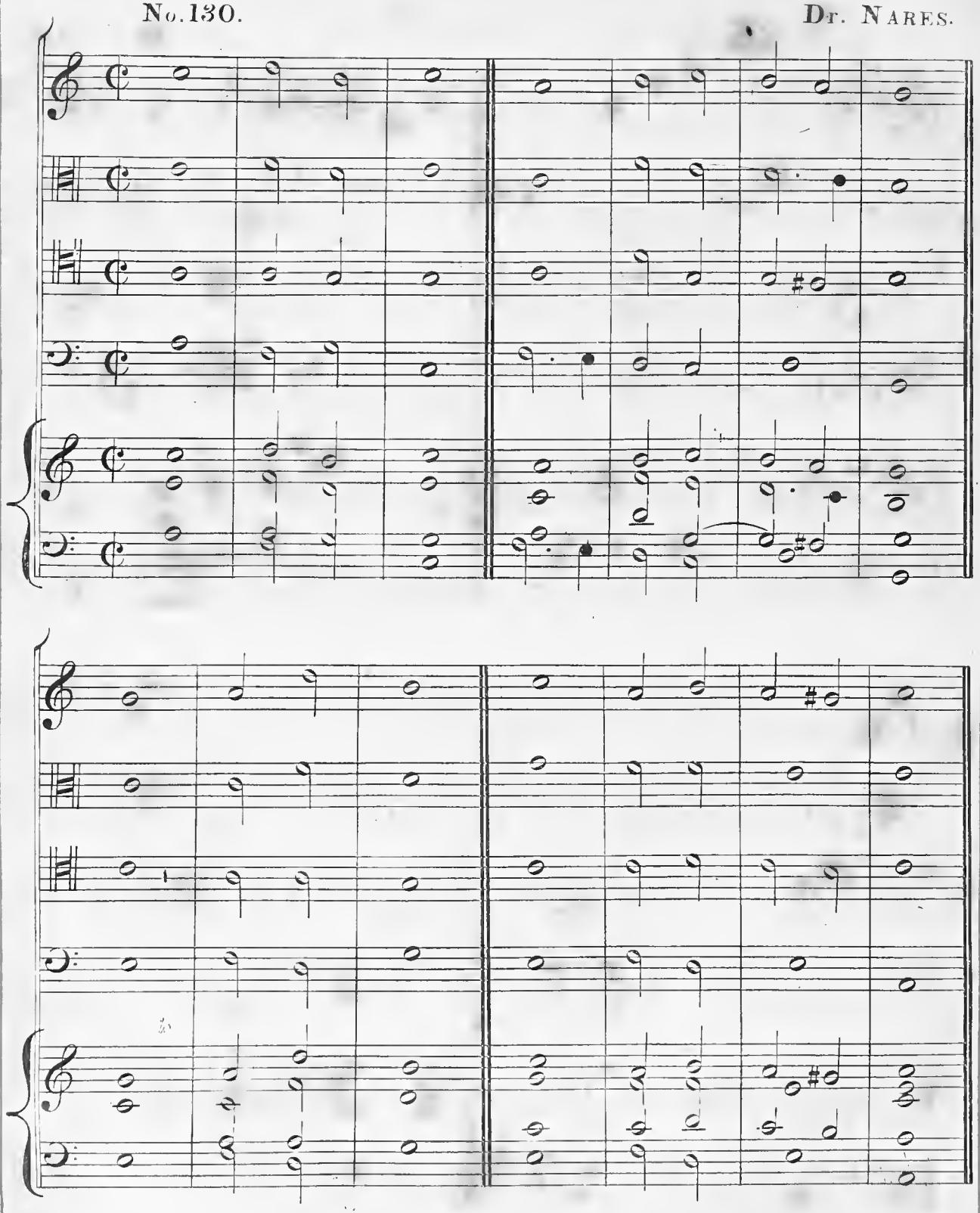
Dr. Boyce.



No. 129. Dr. Boyce.



No. 130. Dr. NARES.



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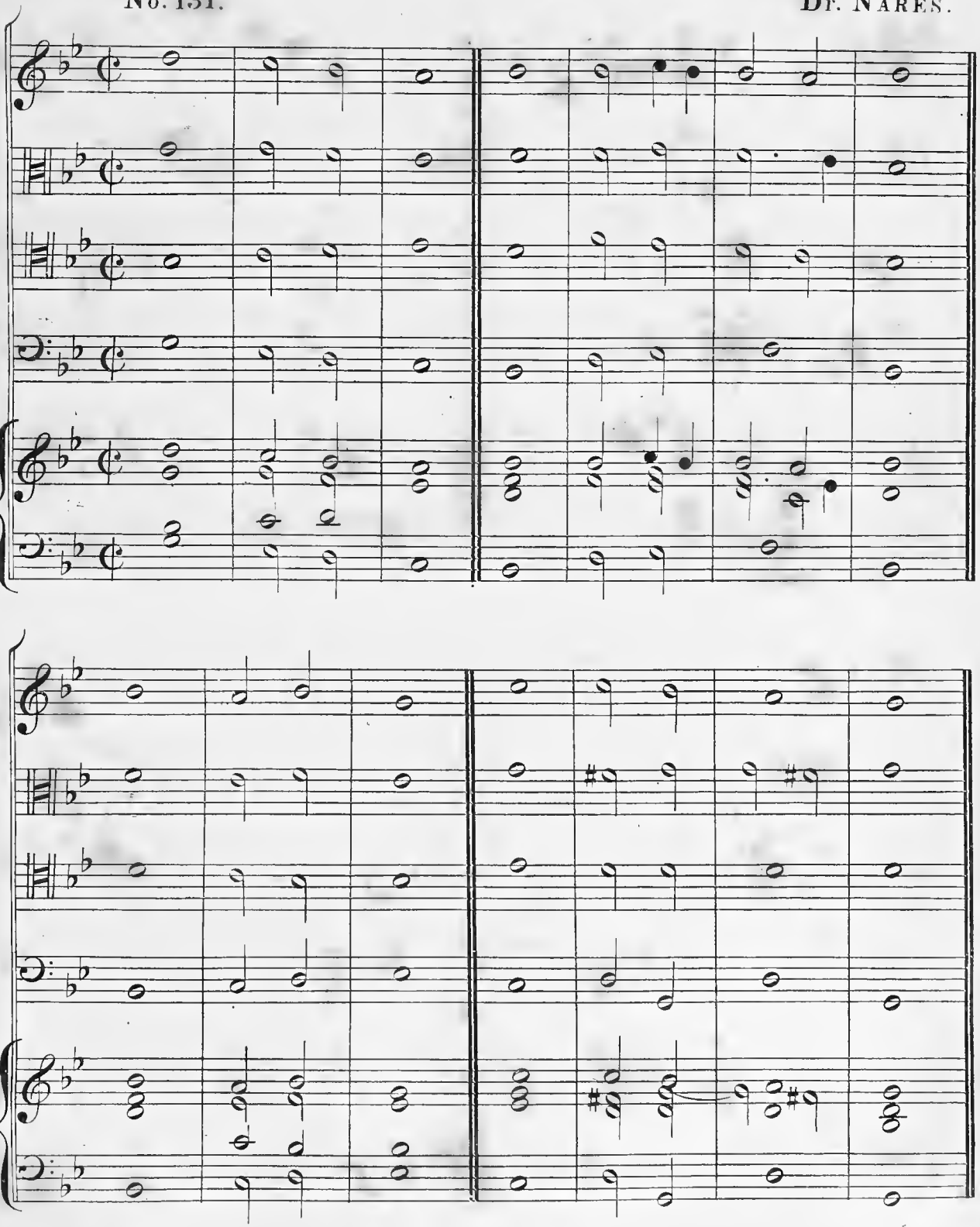
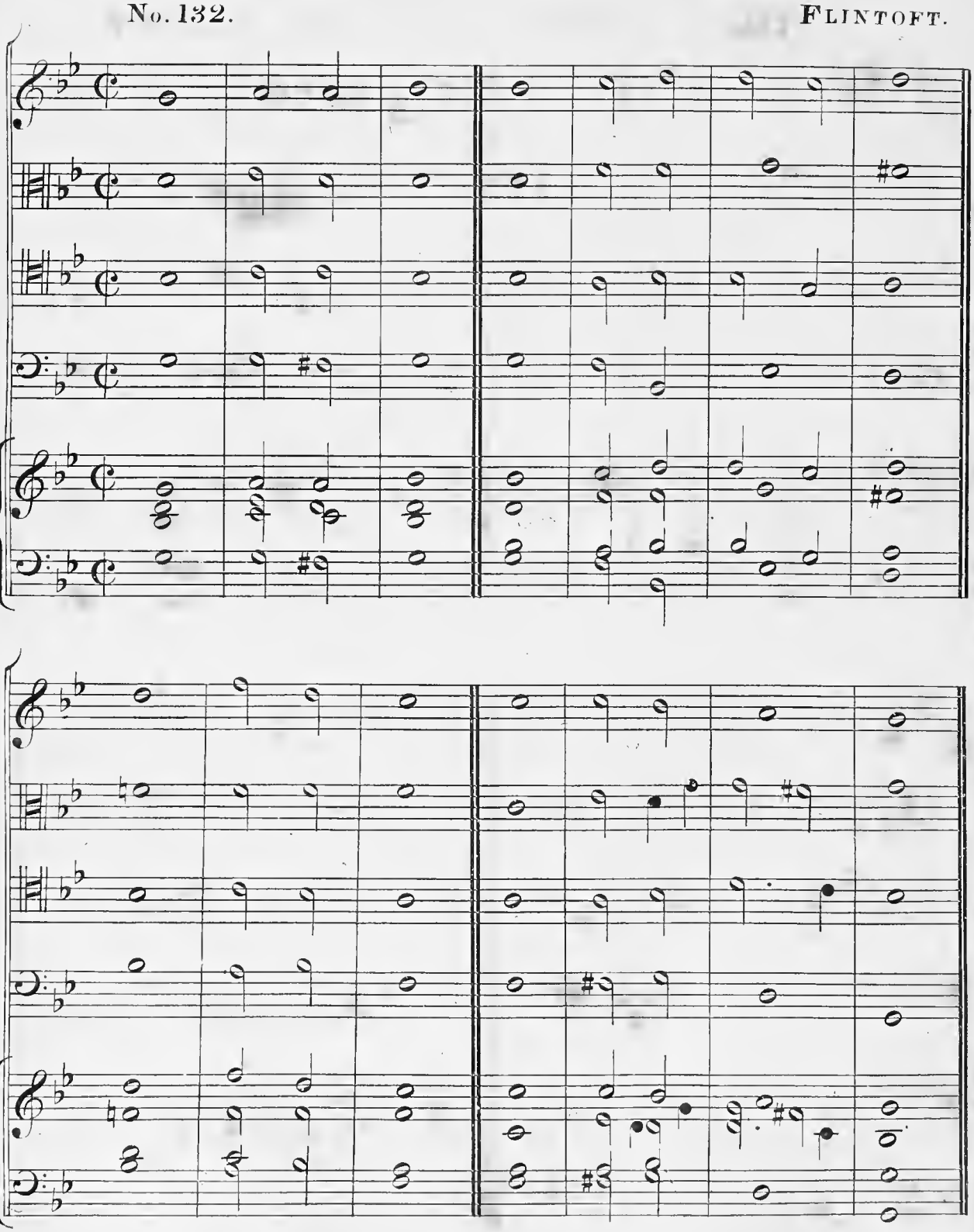
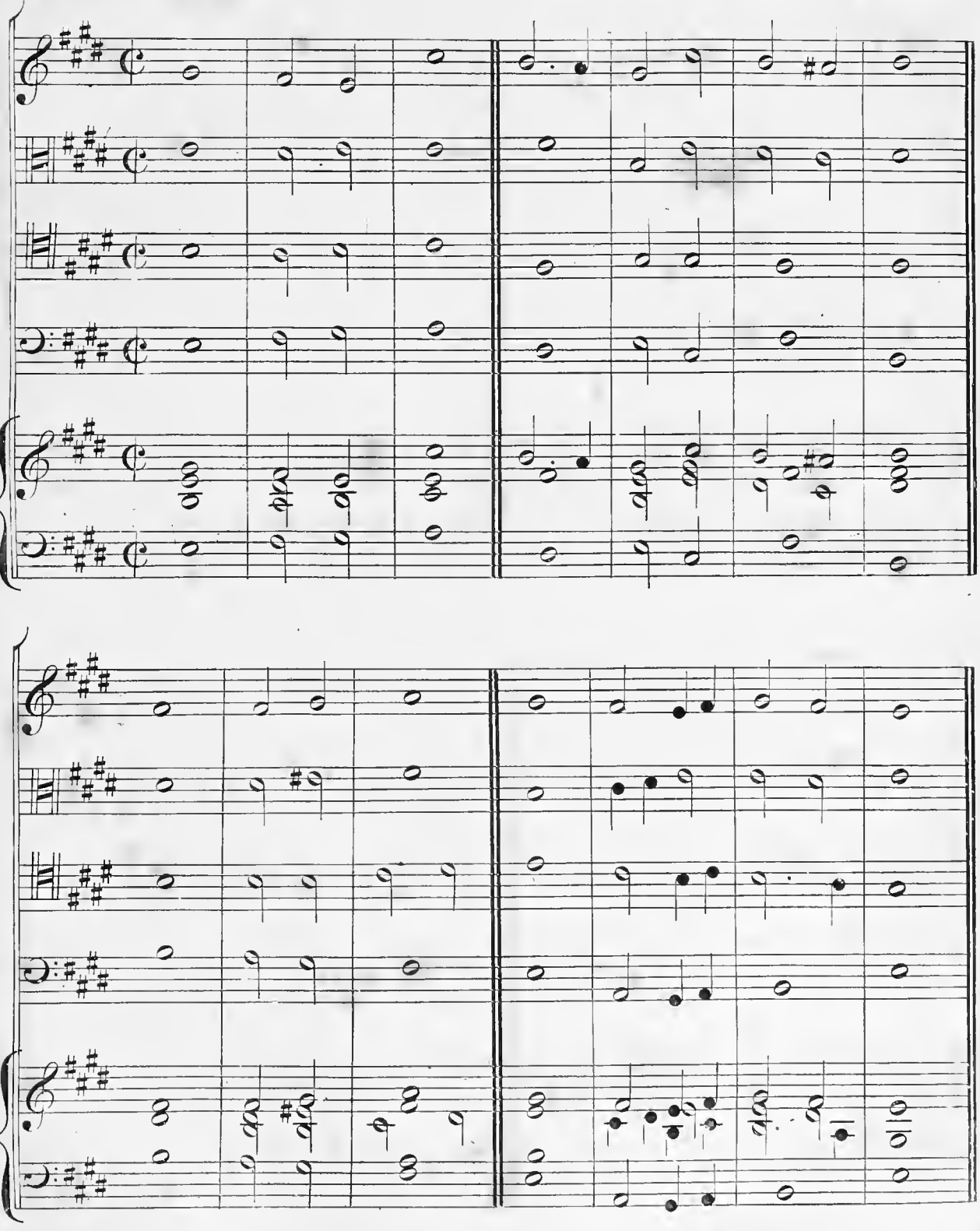


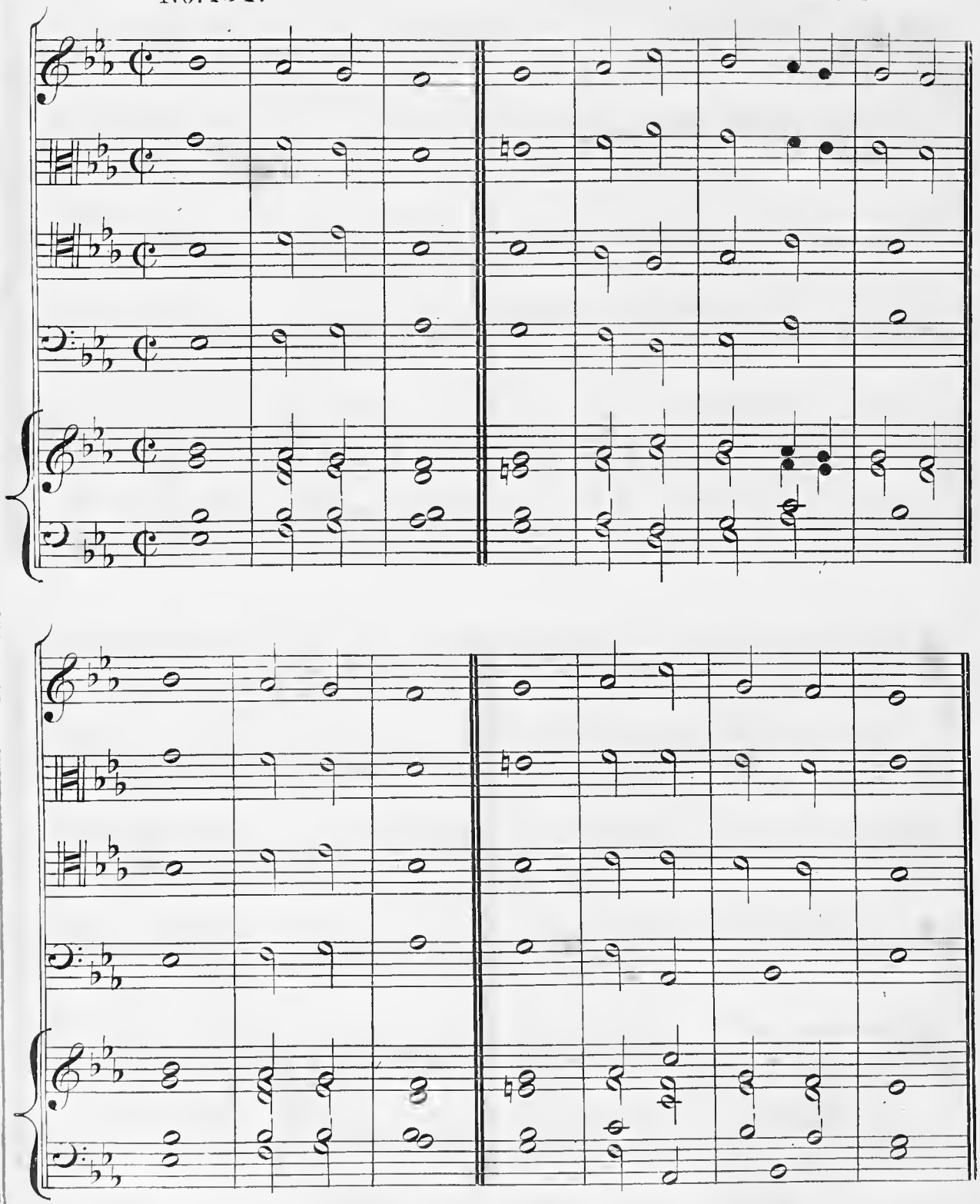
No. 132. FLINTOFT.



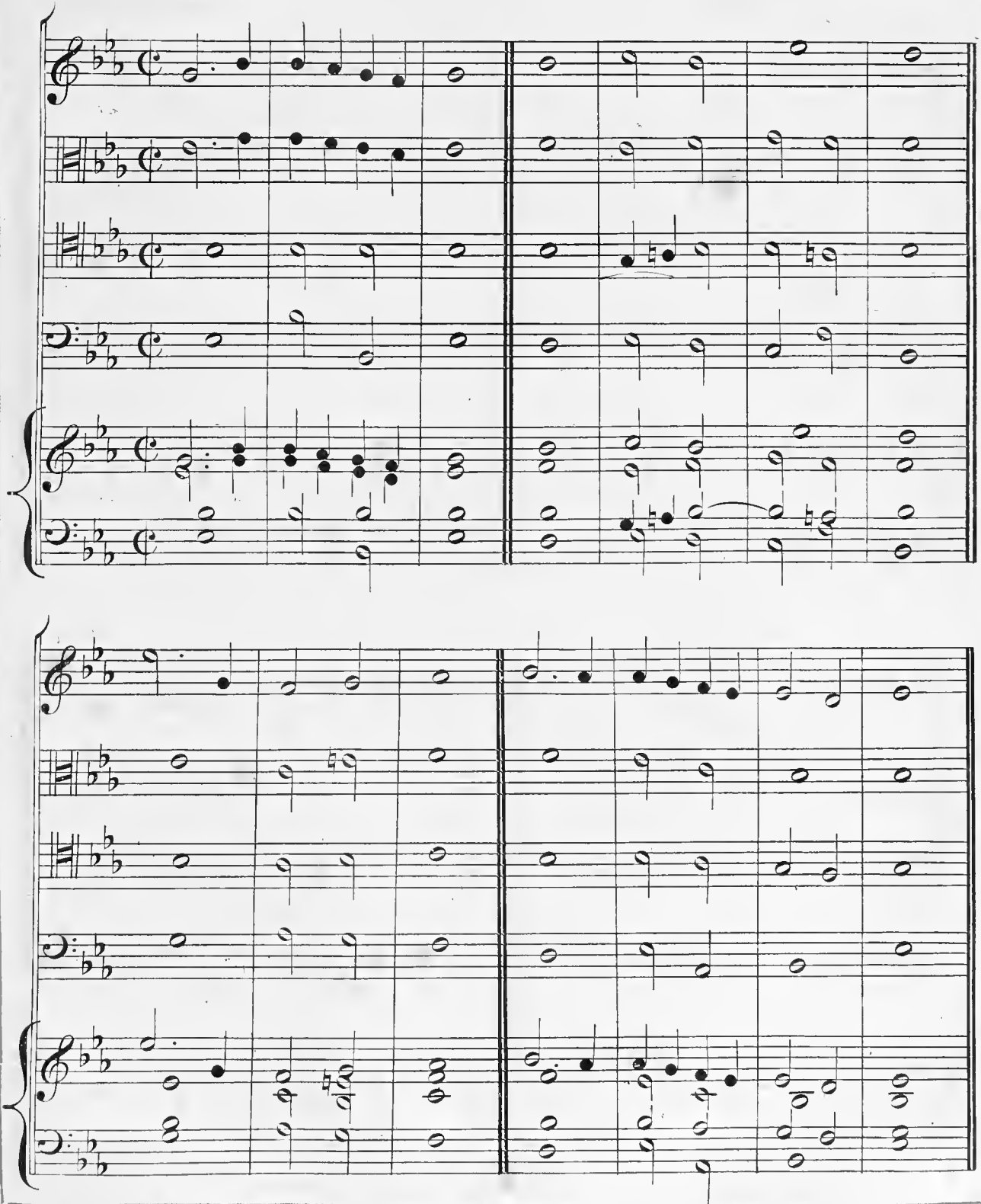
No. 133. Rev. PHOCIAN HENLEY.



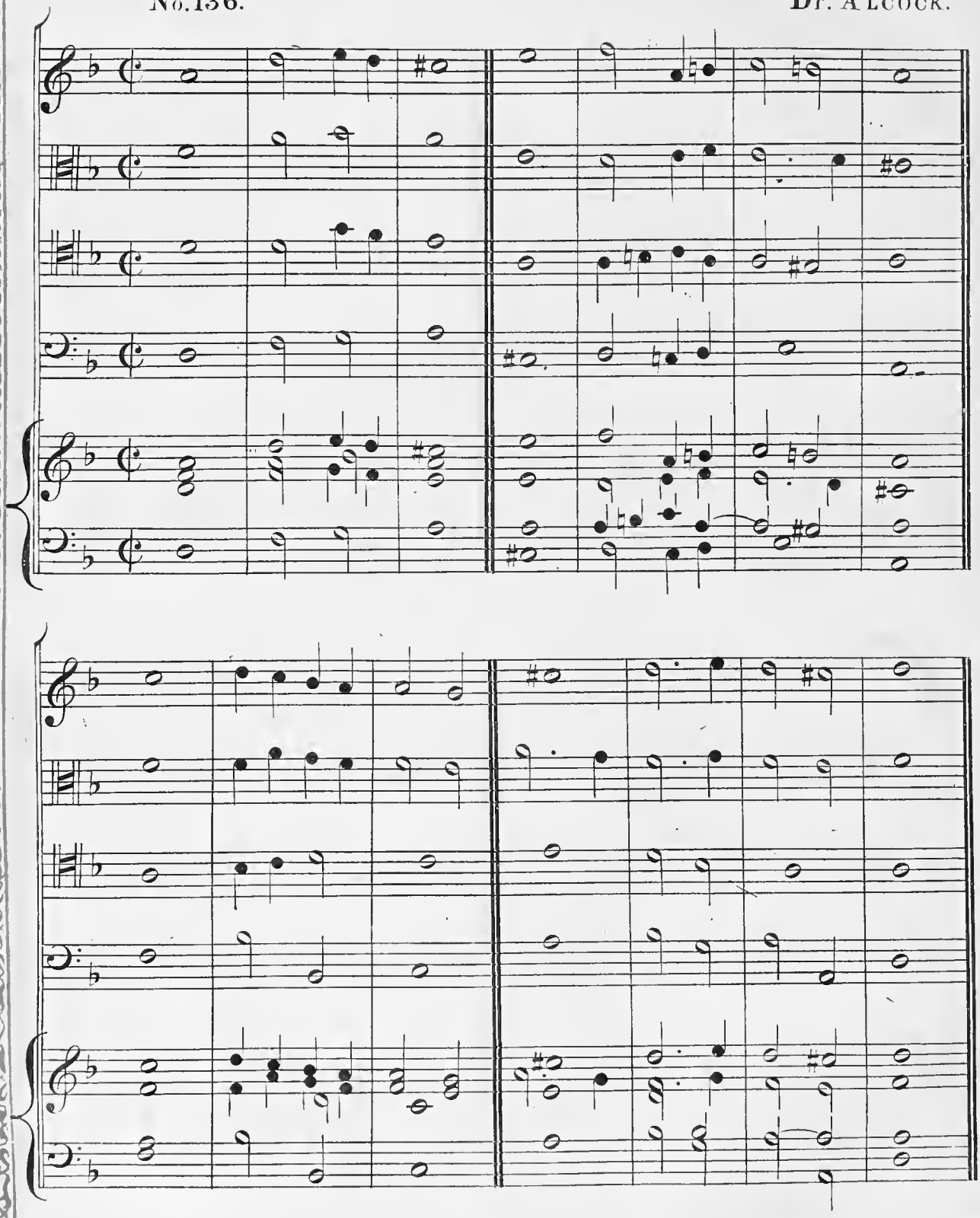
No. 134. Dr. Worgan.



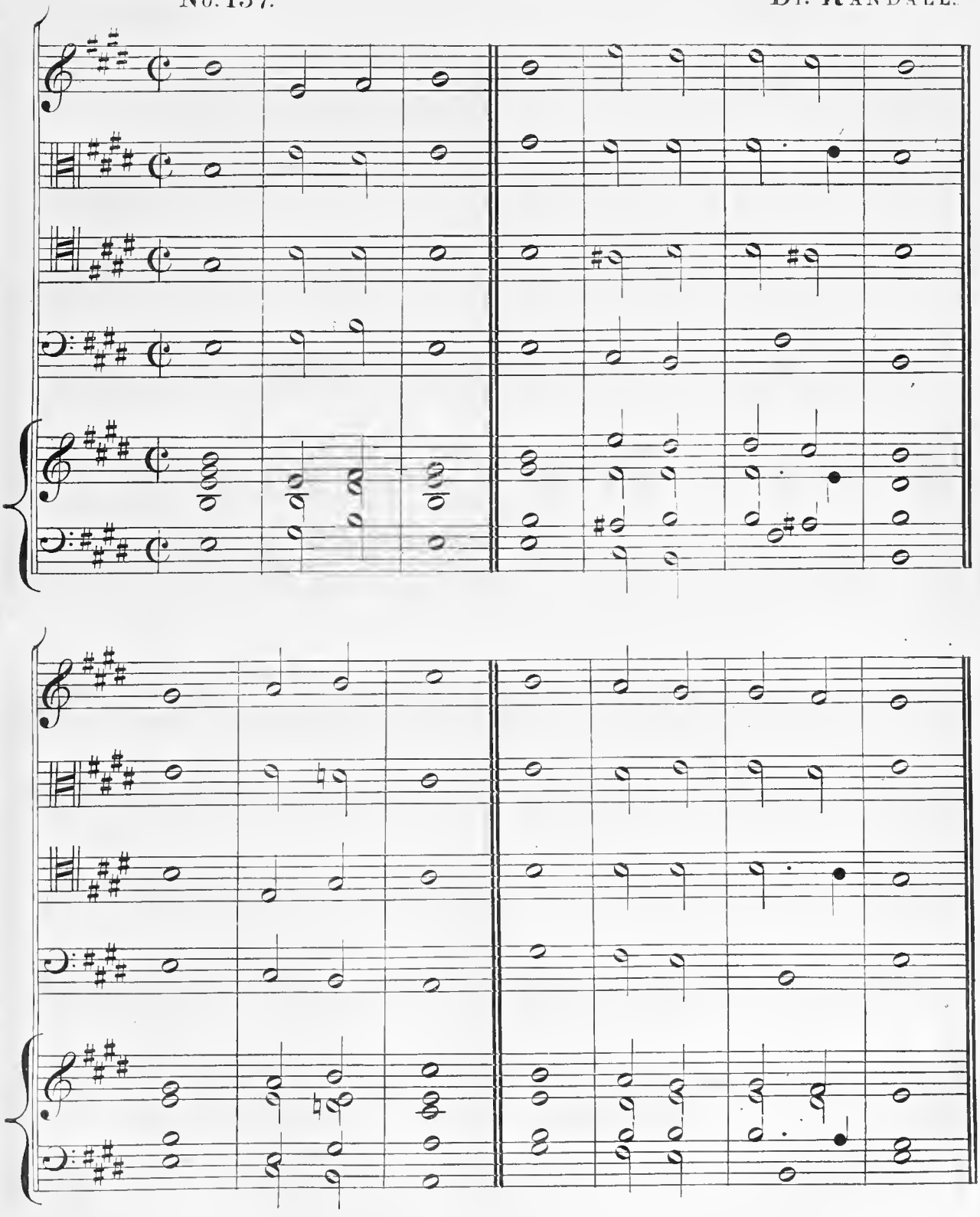
No. 135. Dr. Alcock.



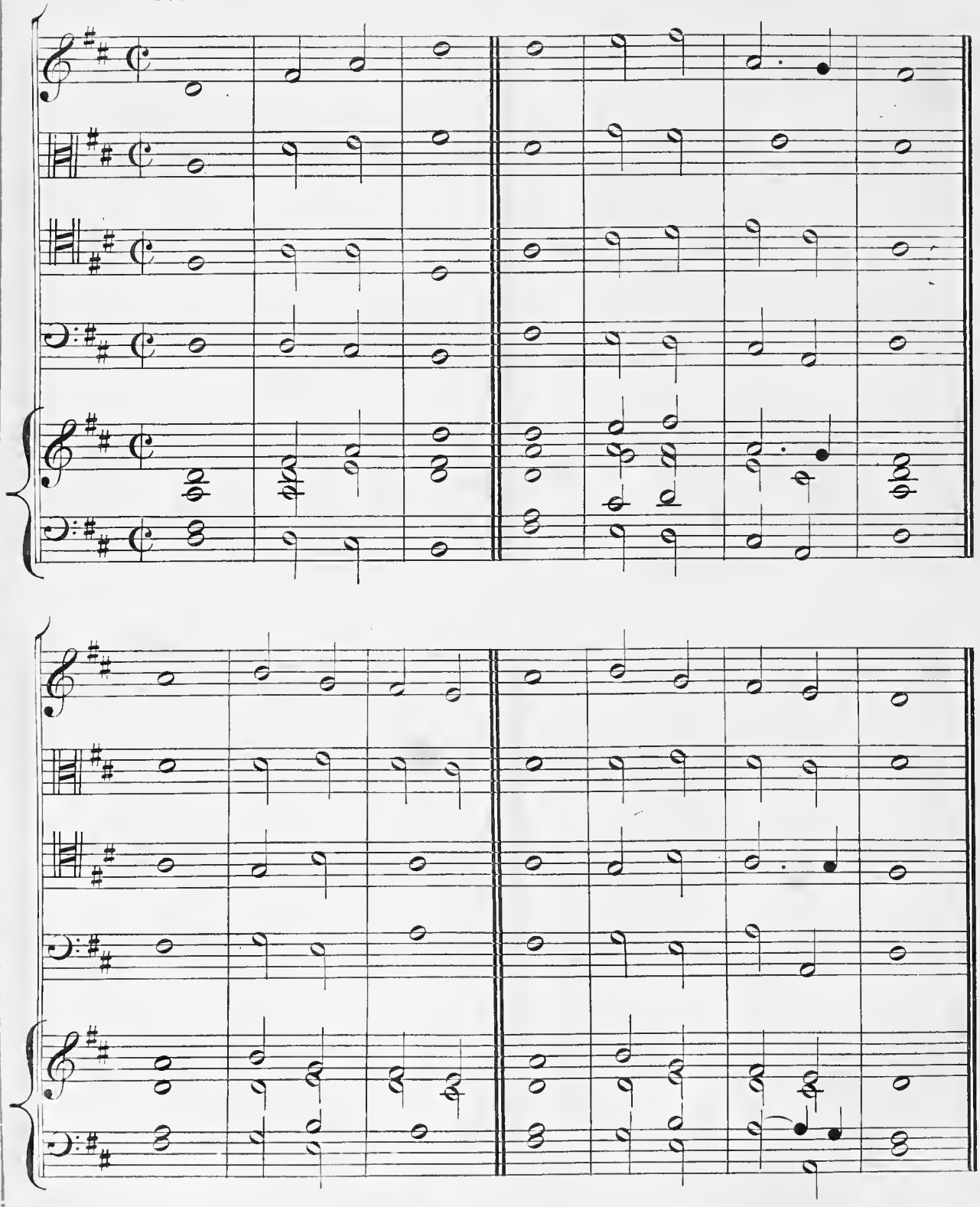
No. 136. Dr. Alcock.



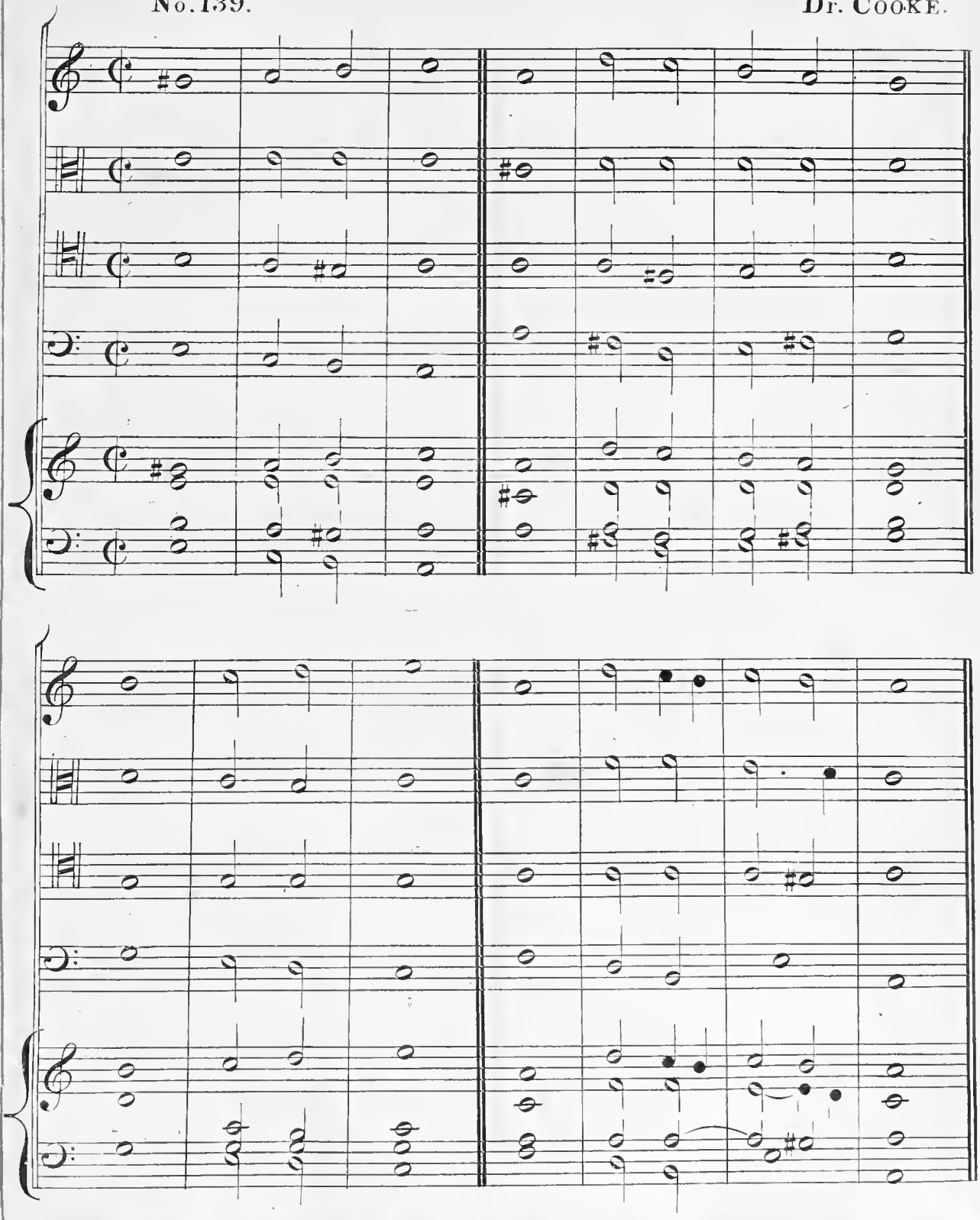
No. 137. Dr. RANDALL.



No. 138. Dr. RANDALL.

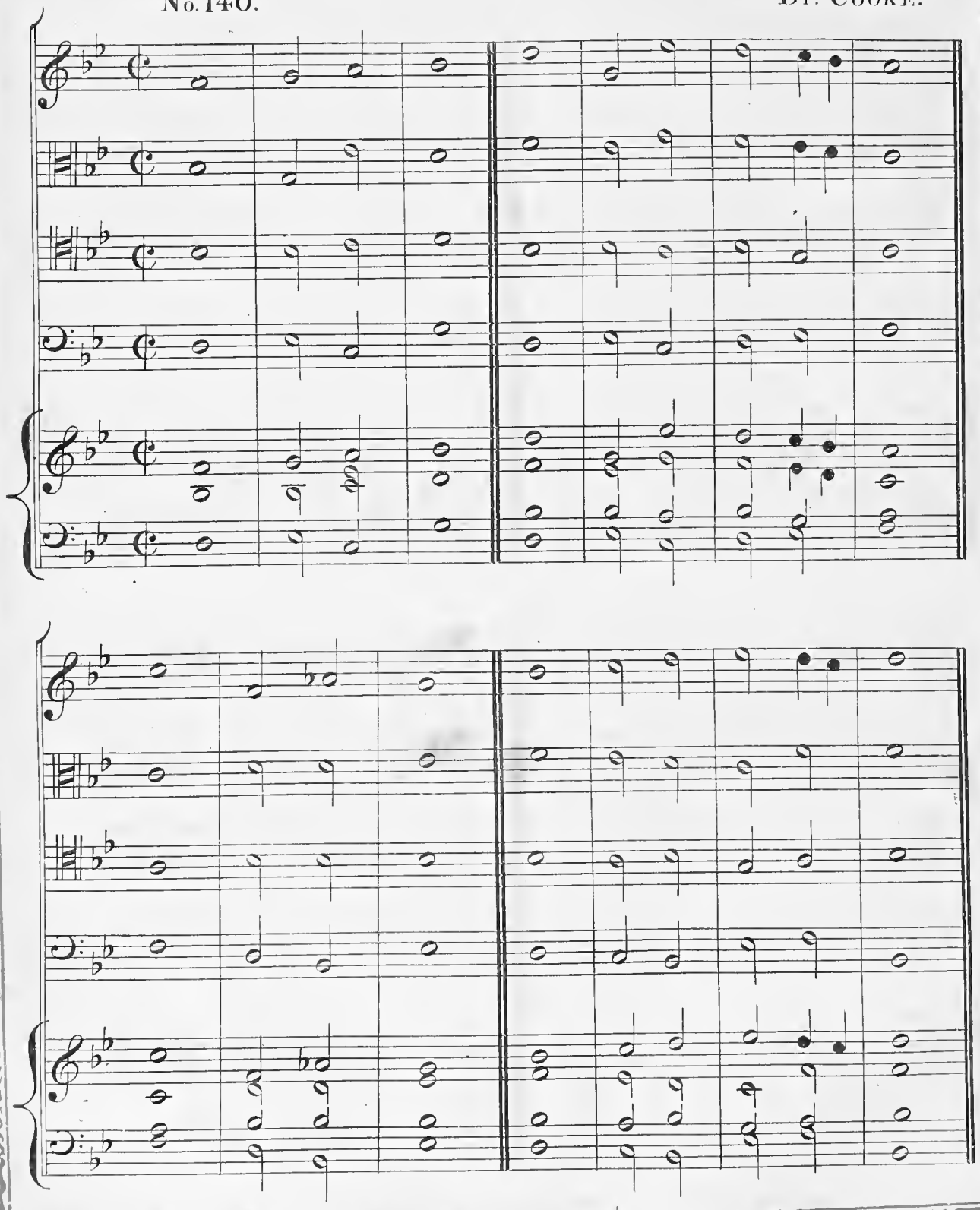


No. 139. Dr. COOKE.



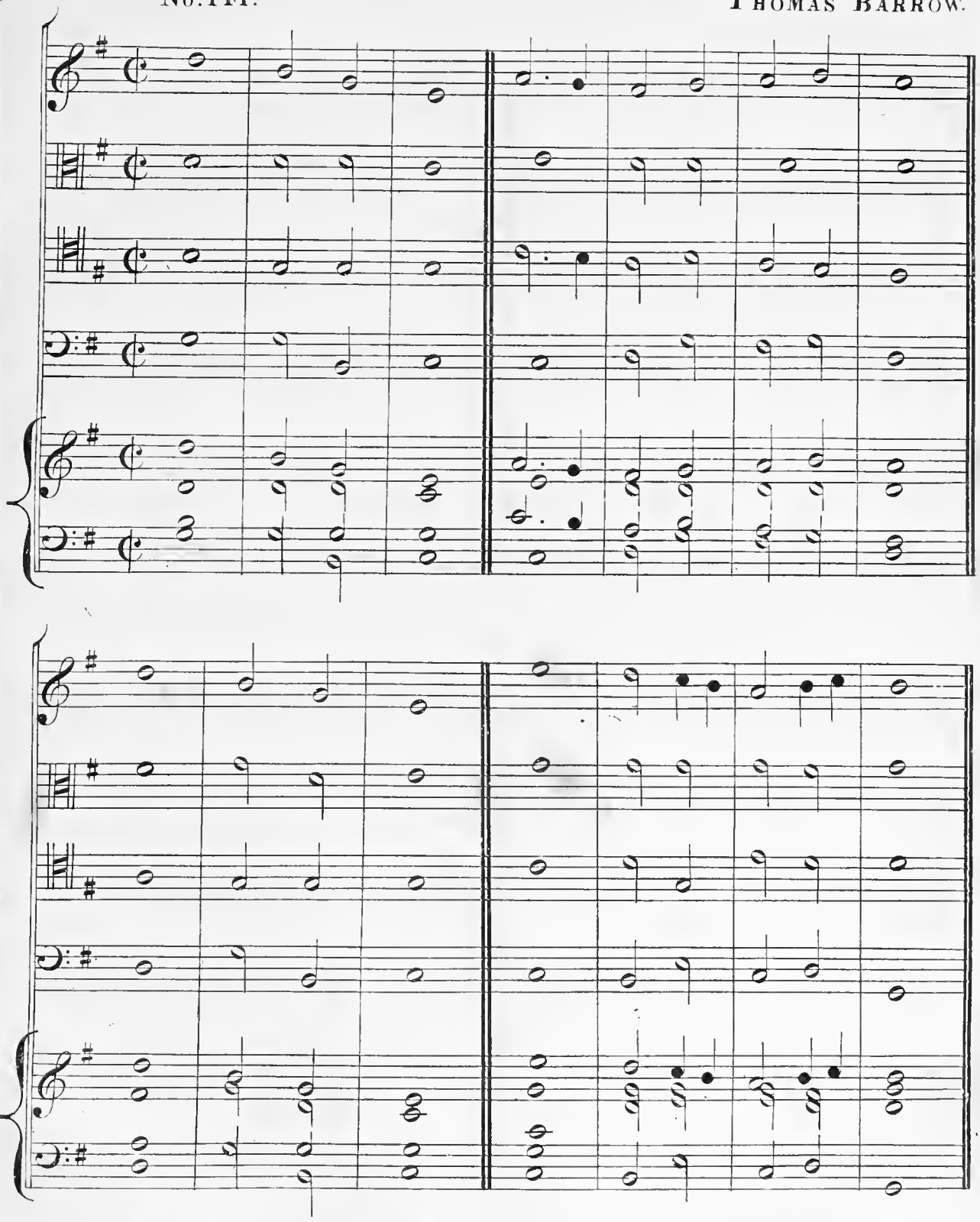
No. 140.

Dr. Cooke.

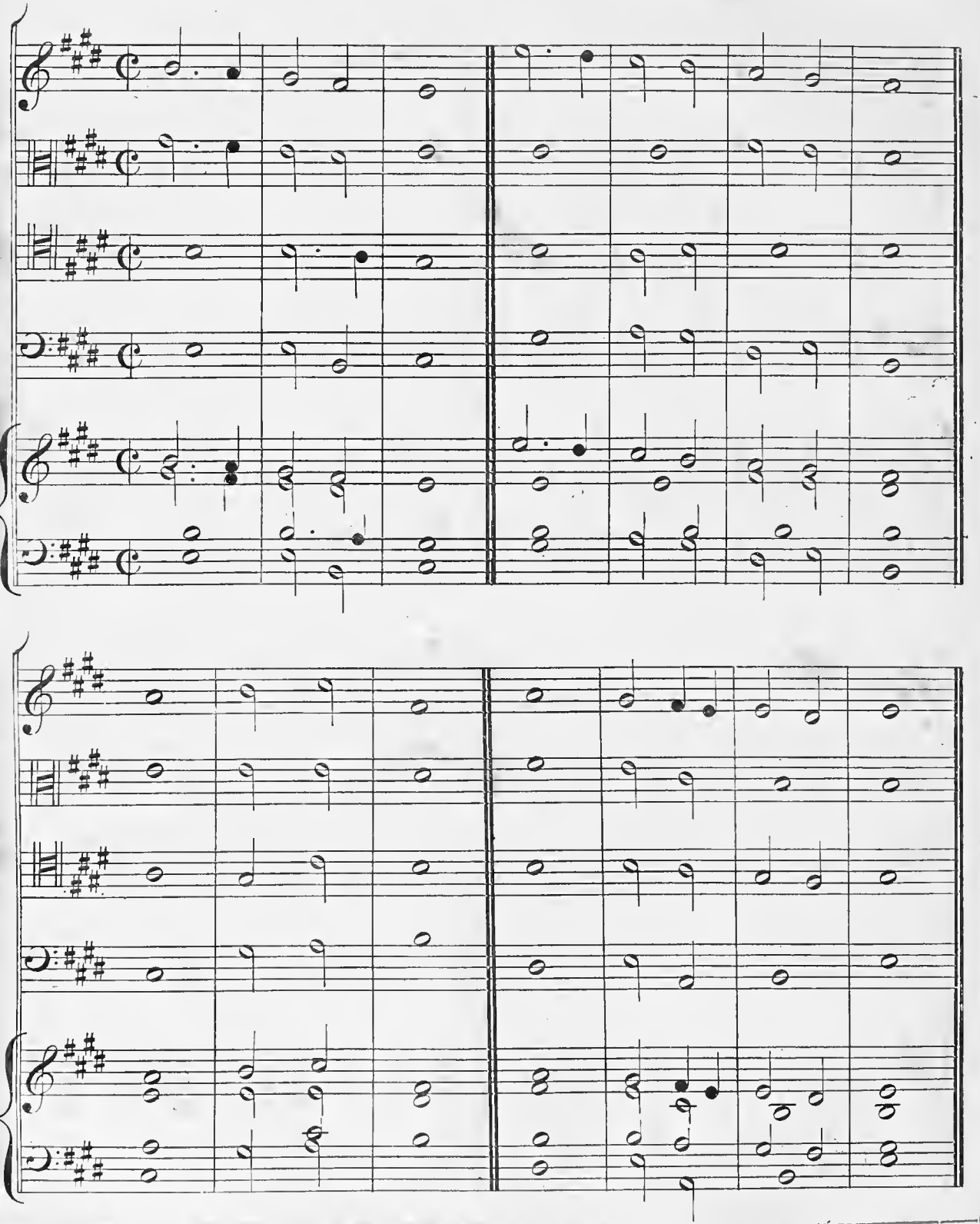


No. 141.

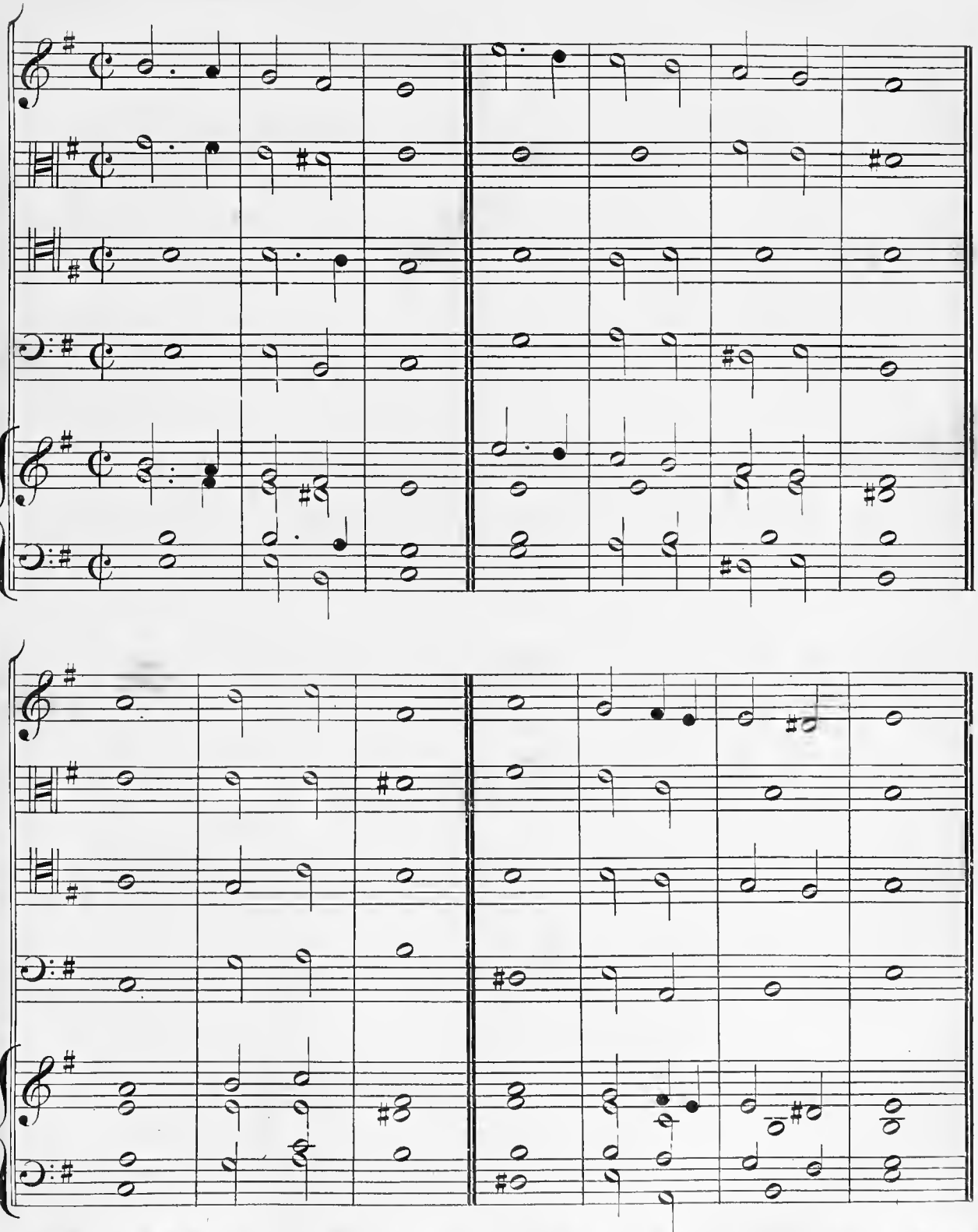
THOMAS BARROW.



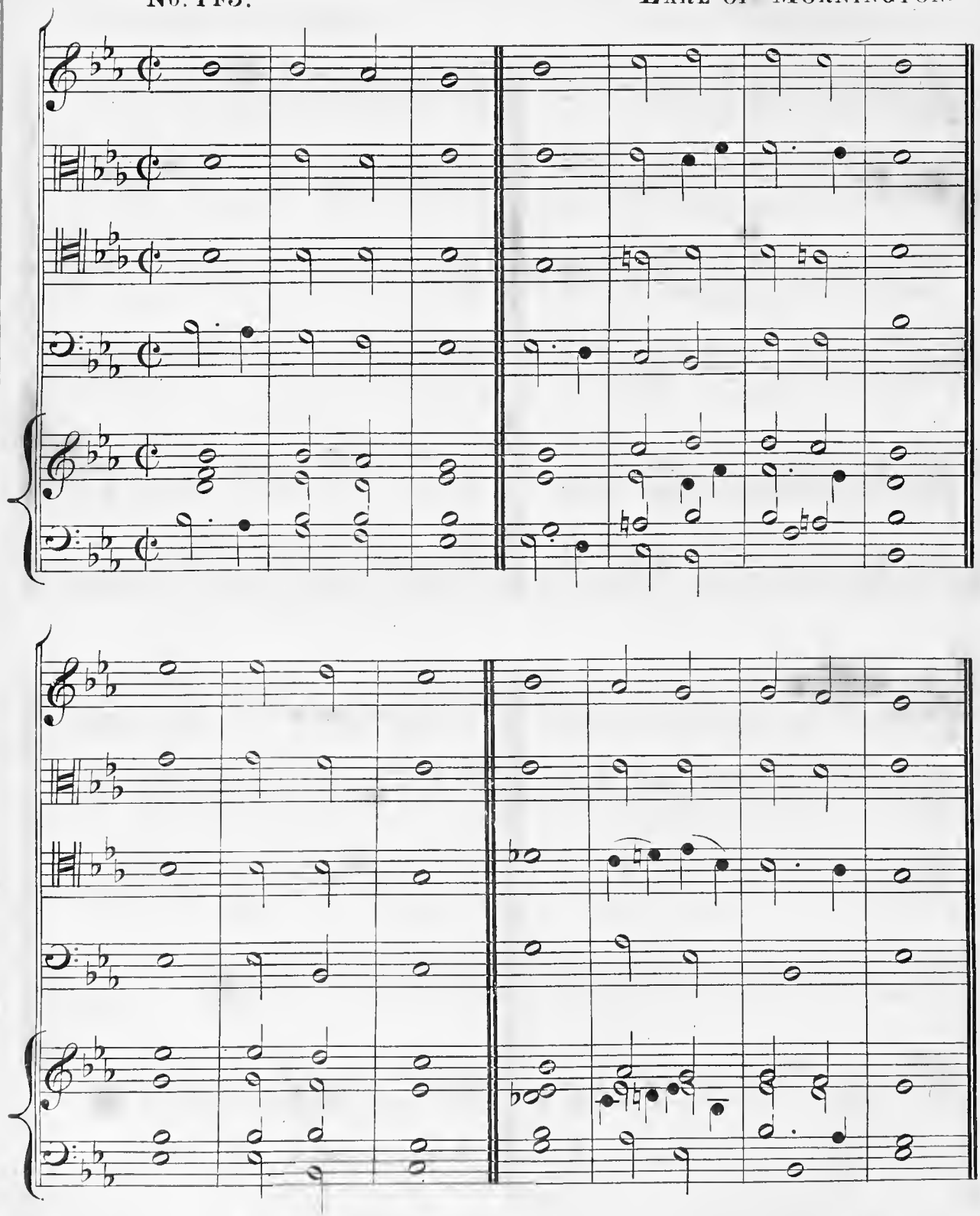
No. 142. EARL OF MORNINGTON.



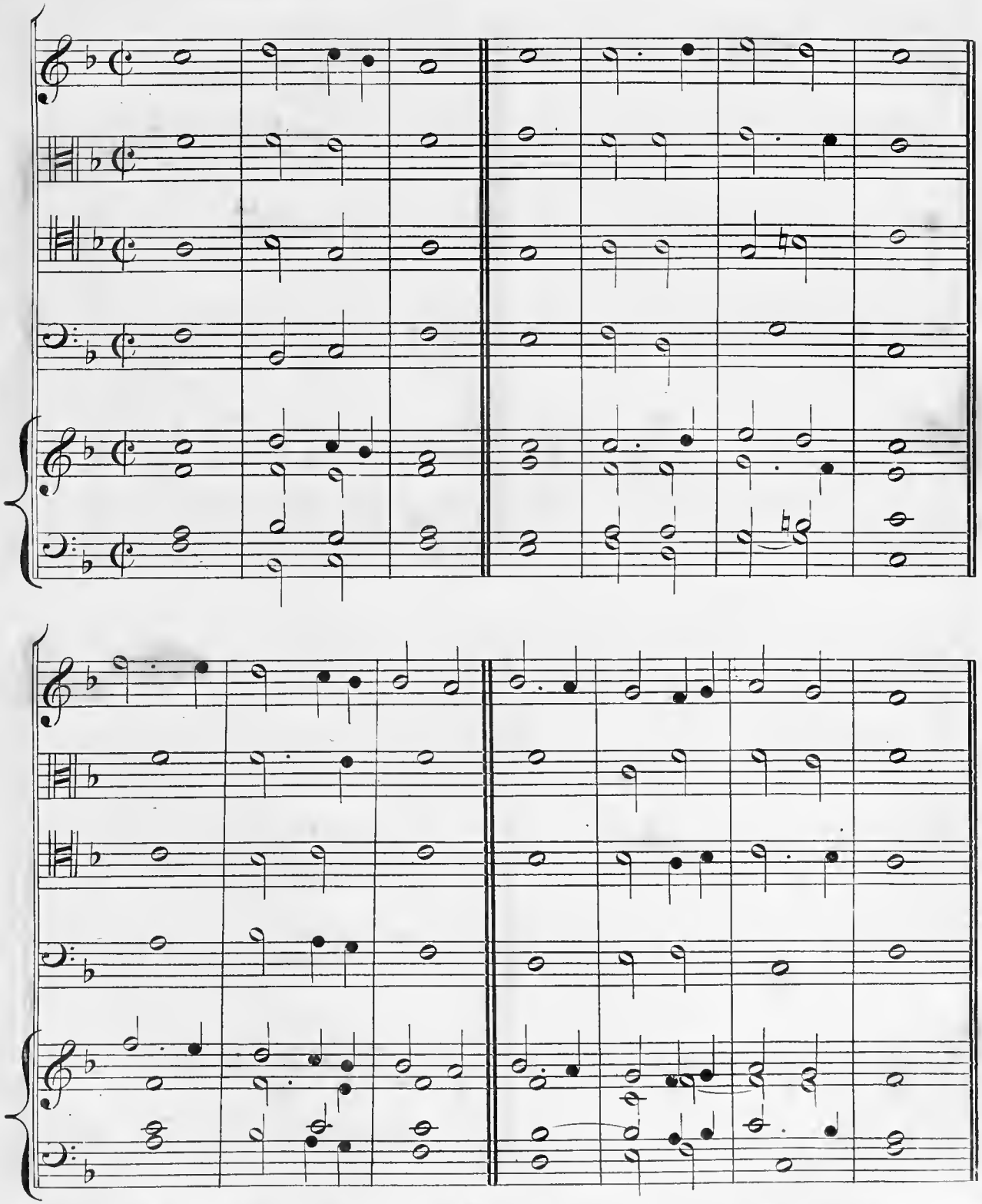
MINOR.



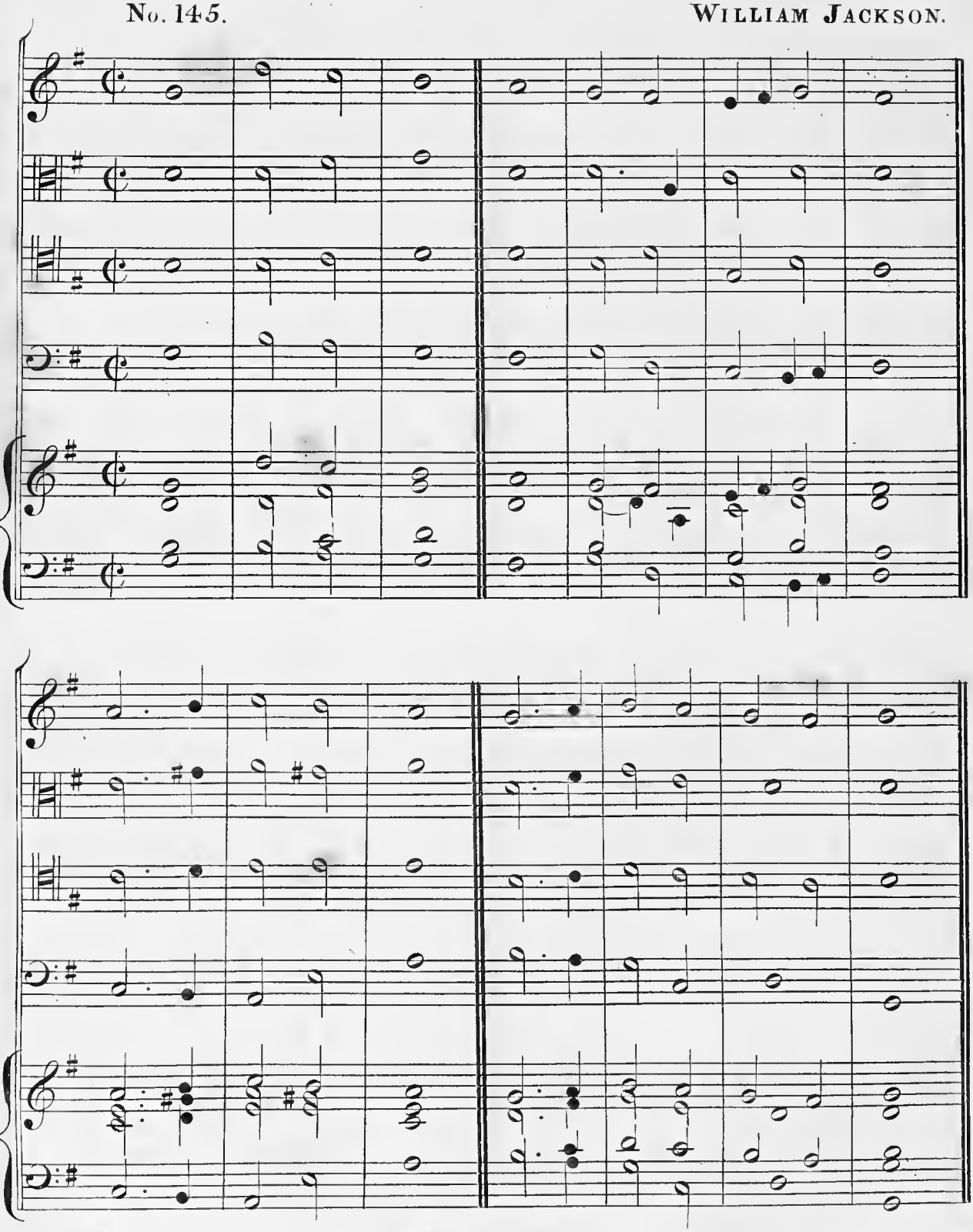
No. 143. EARL OF MORNINGTON.



No. 144. EARL OF MORNINGTON.



No. 145. WILLIAM JACKSON.



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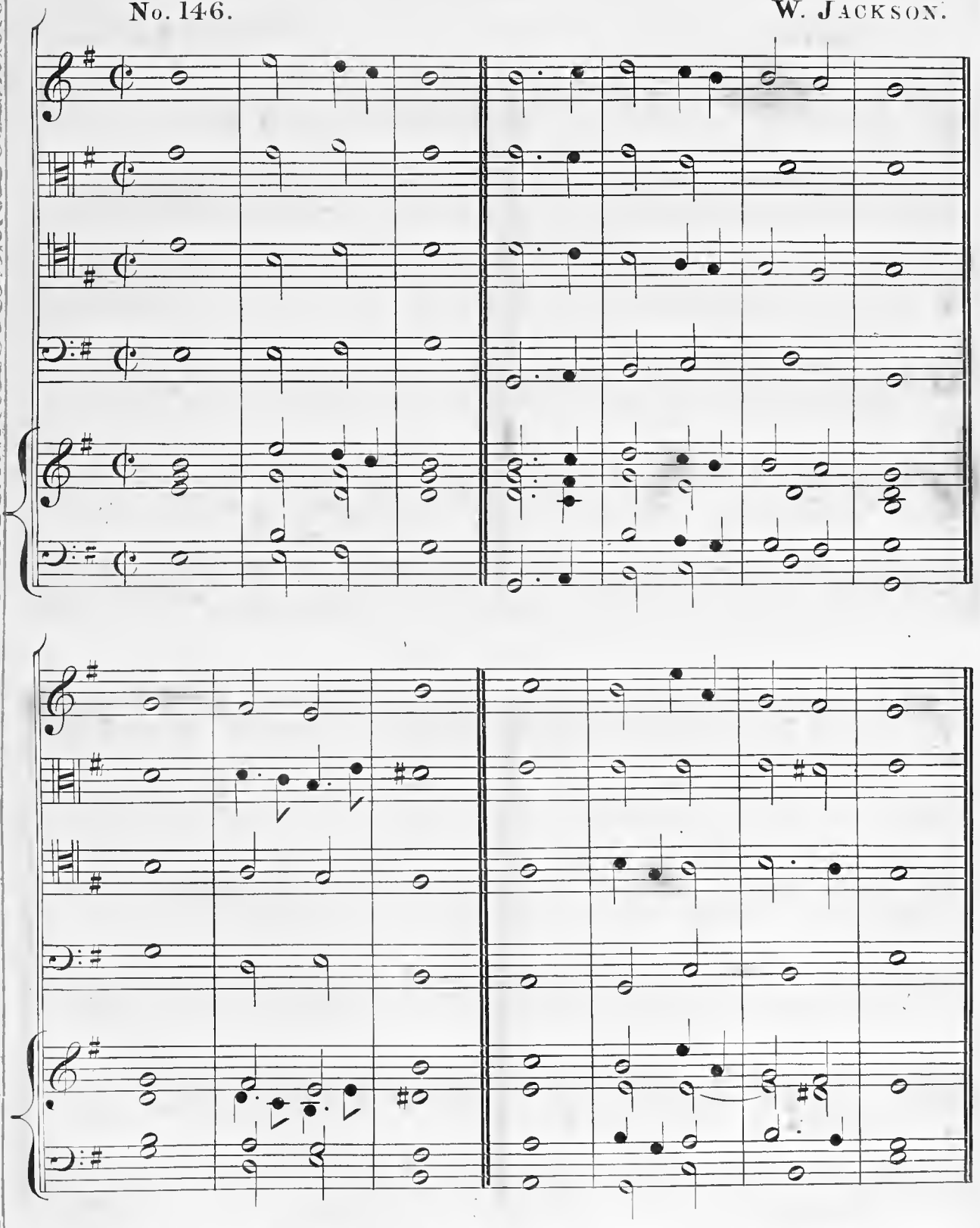

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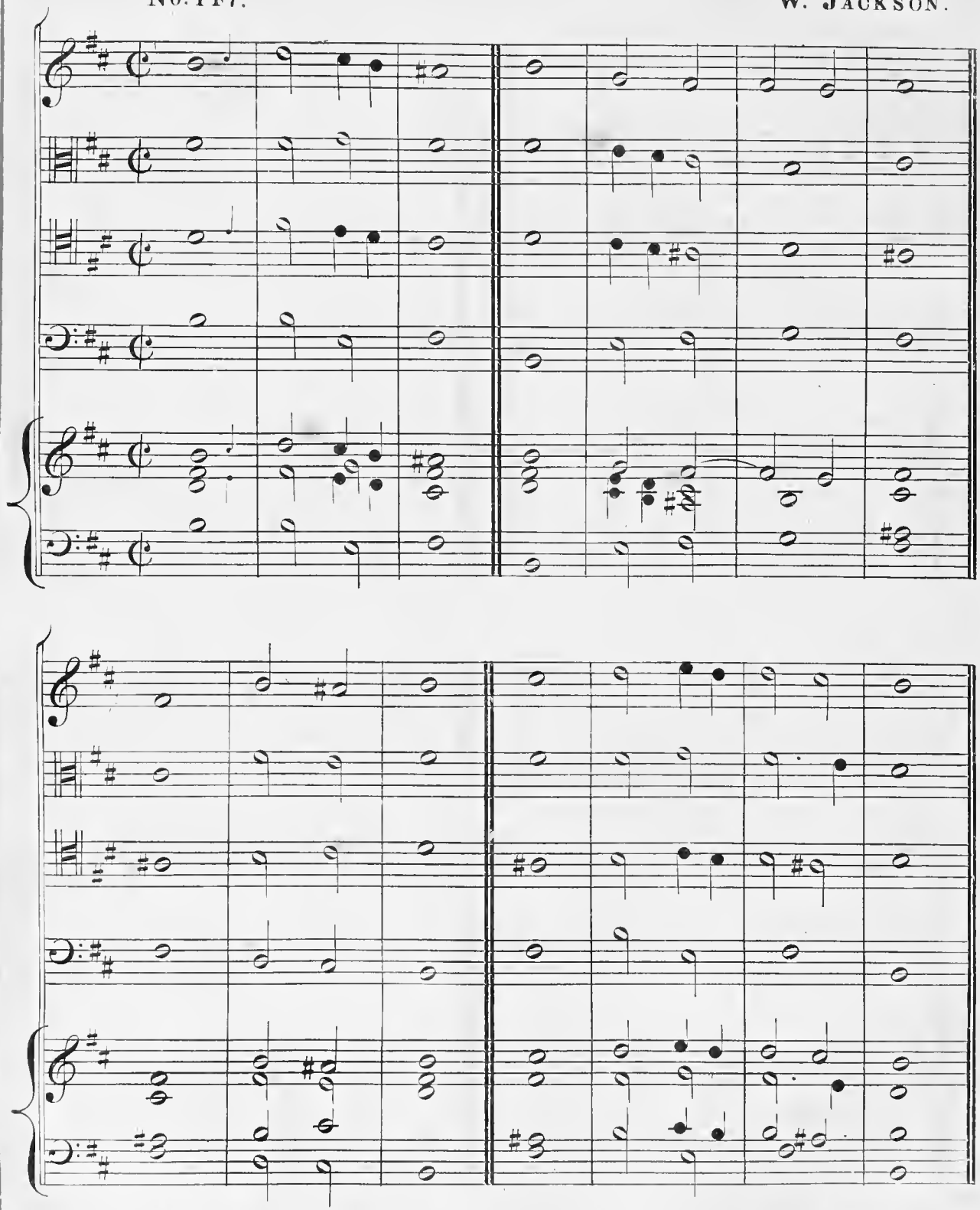
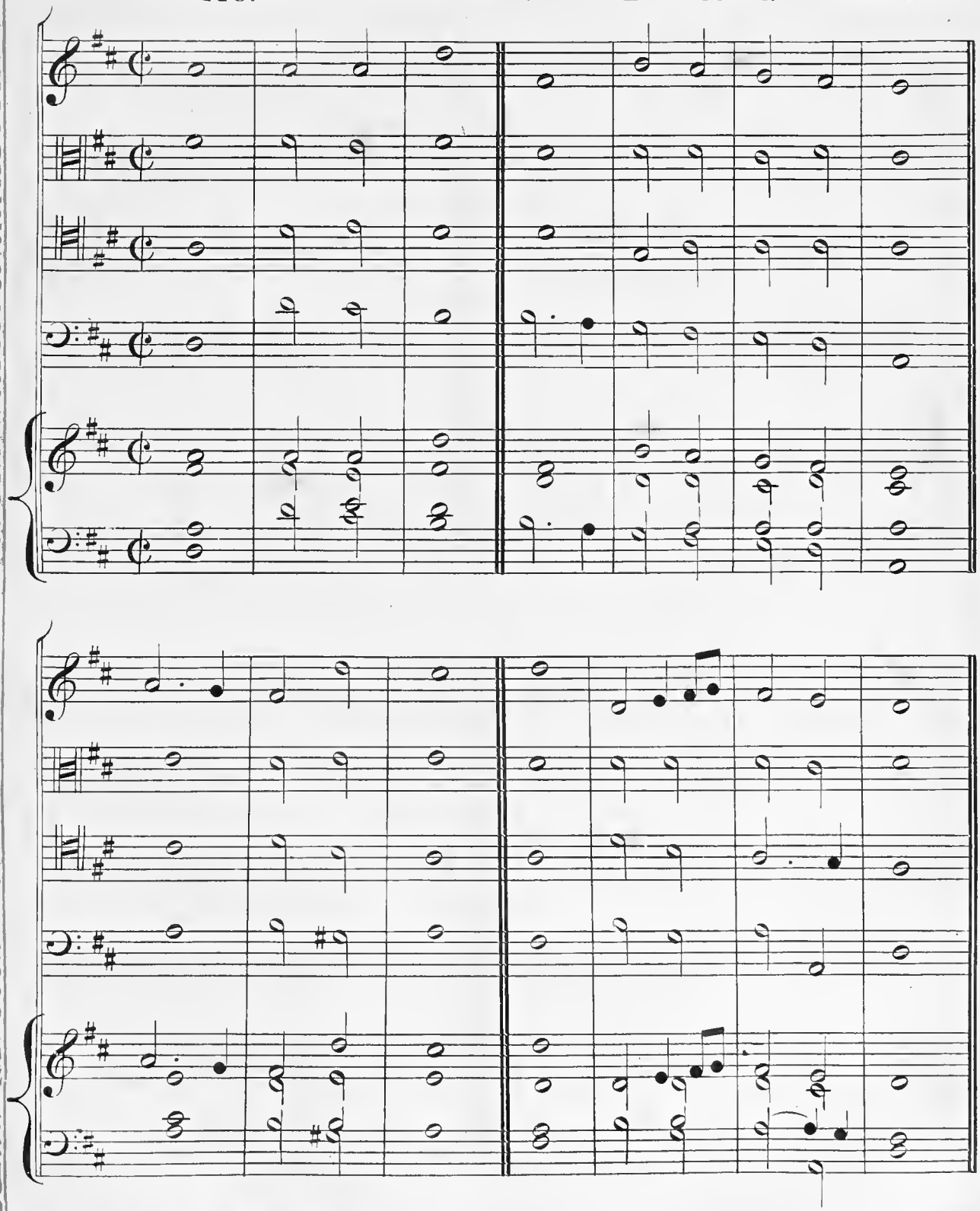


No. 148. Dr. Richard Woodward.



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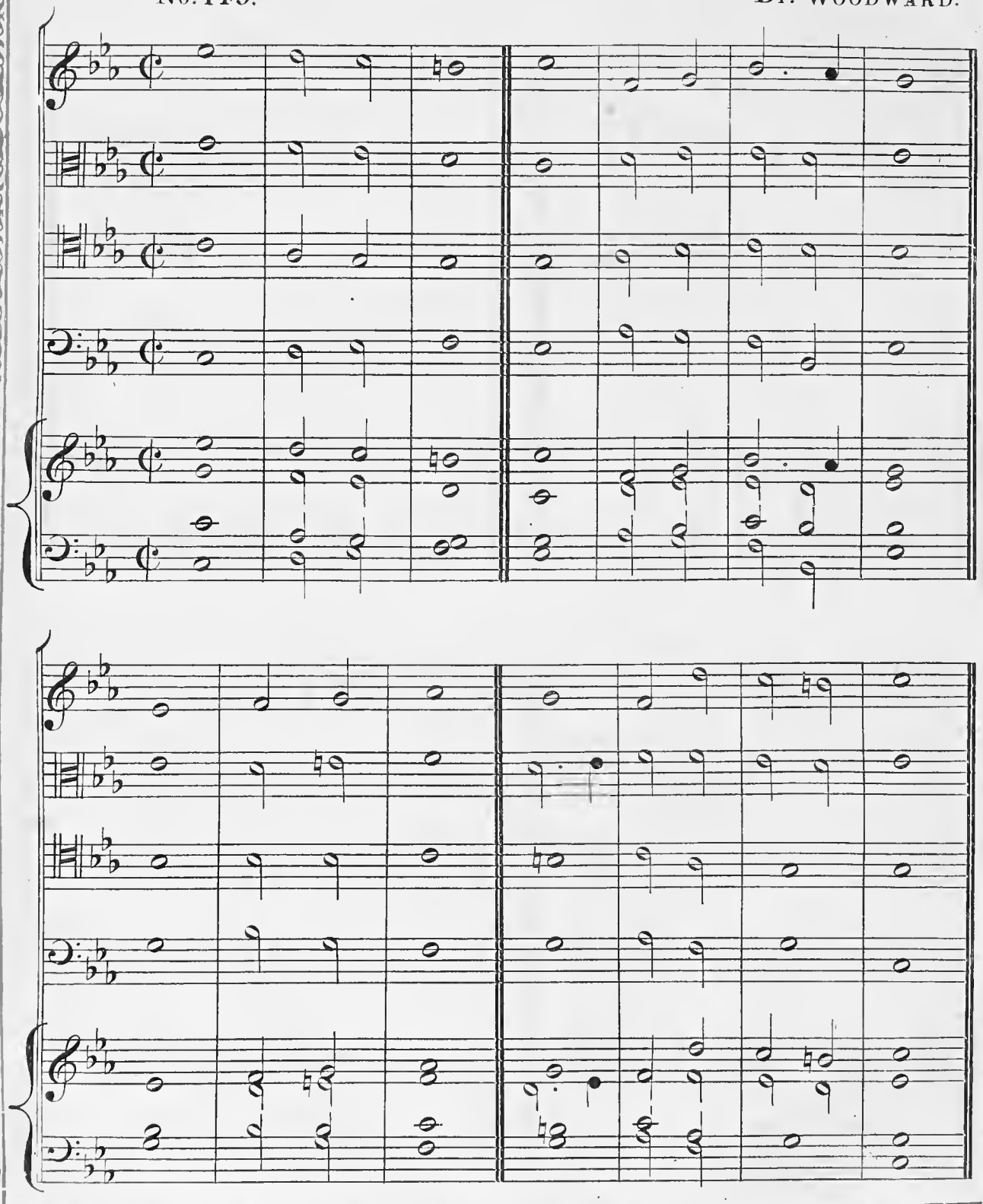

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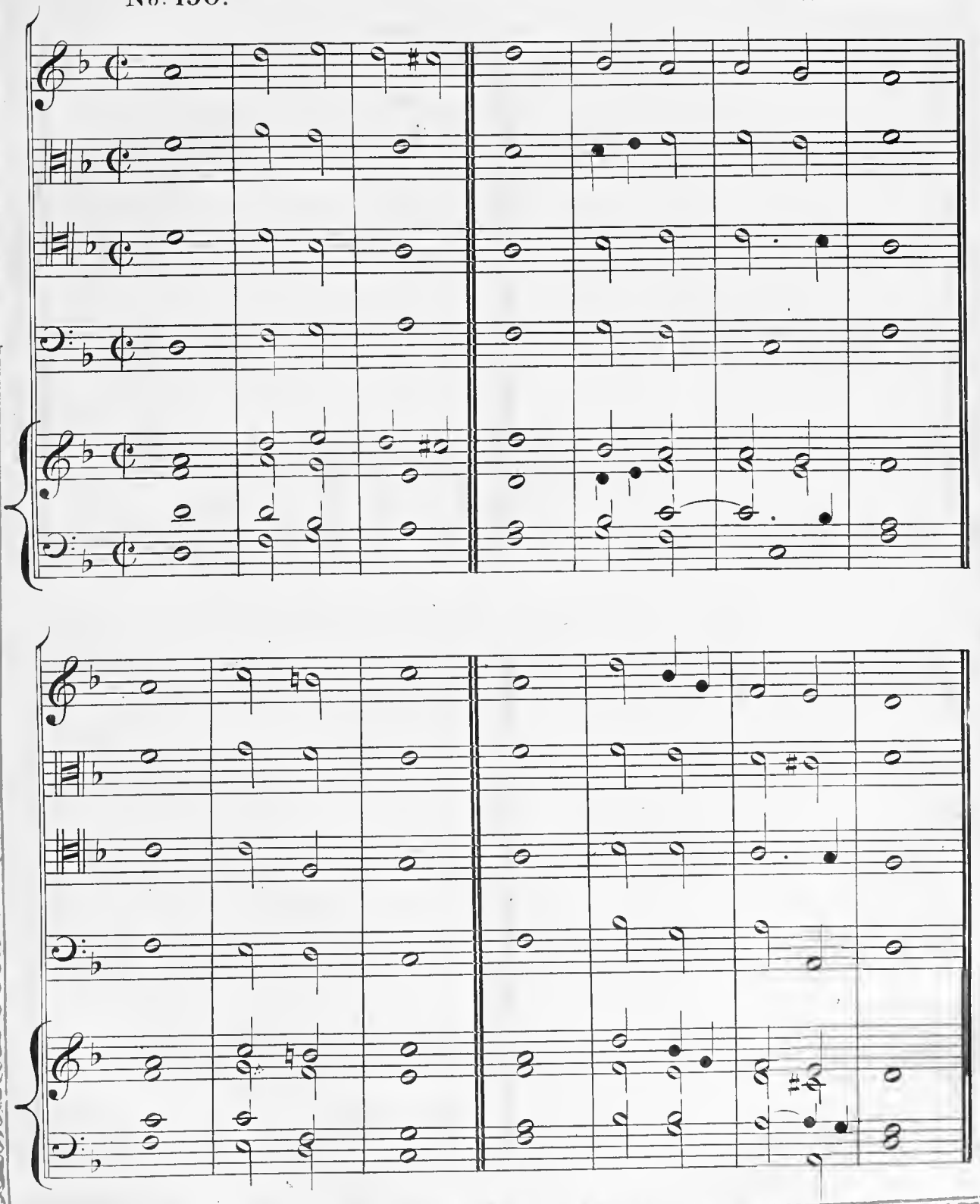

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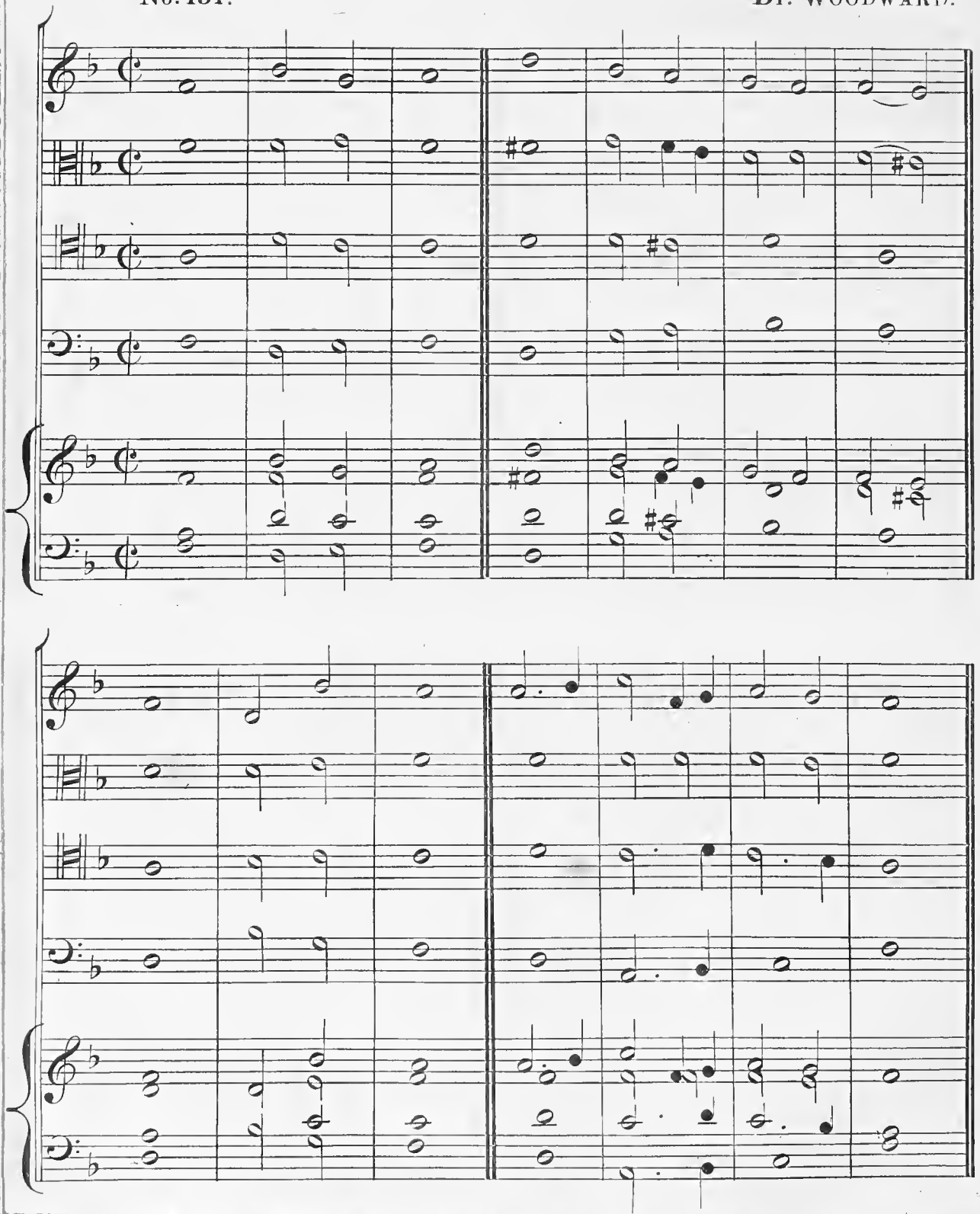
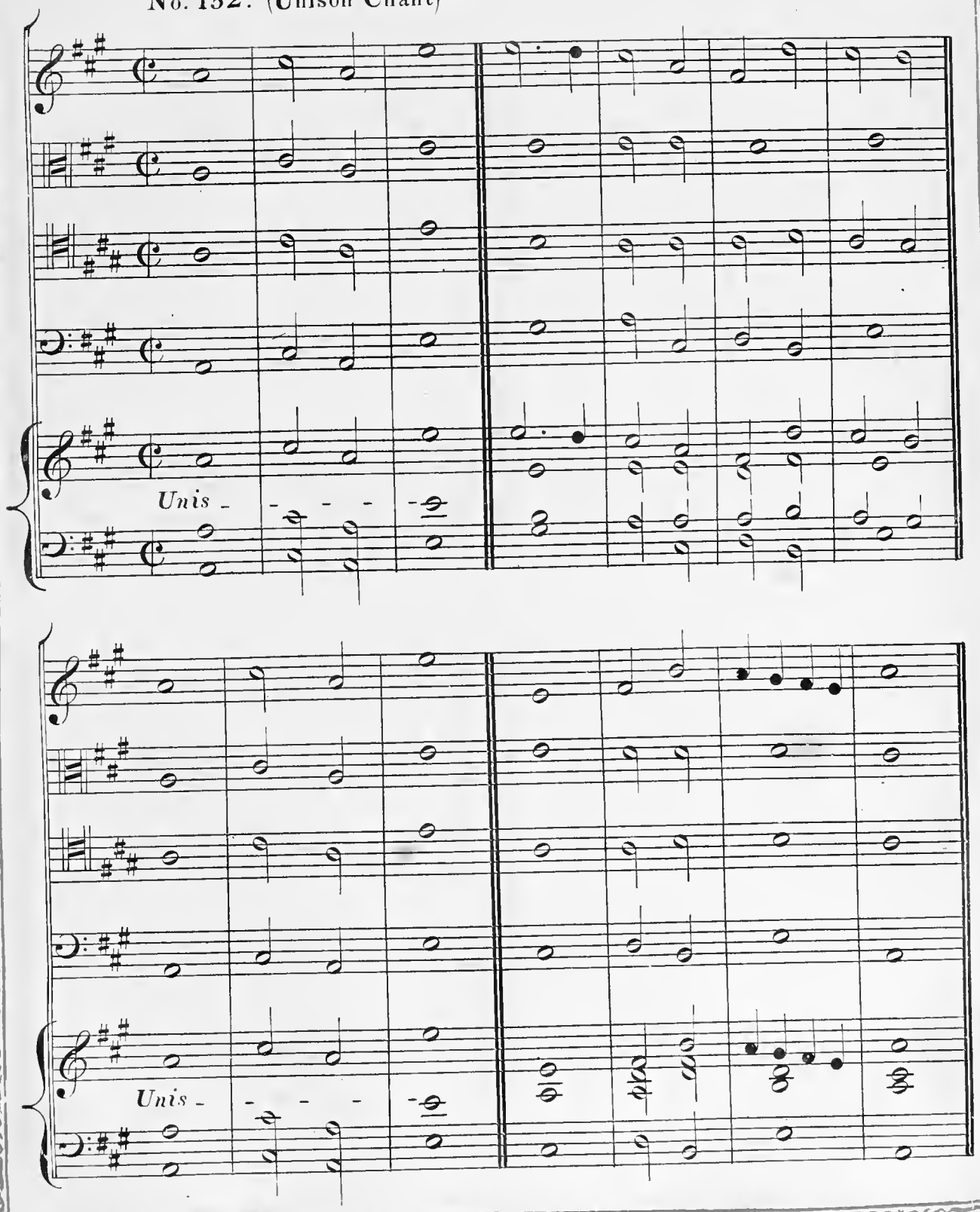
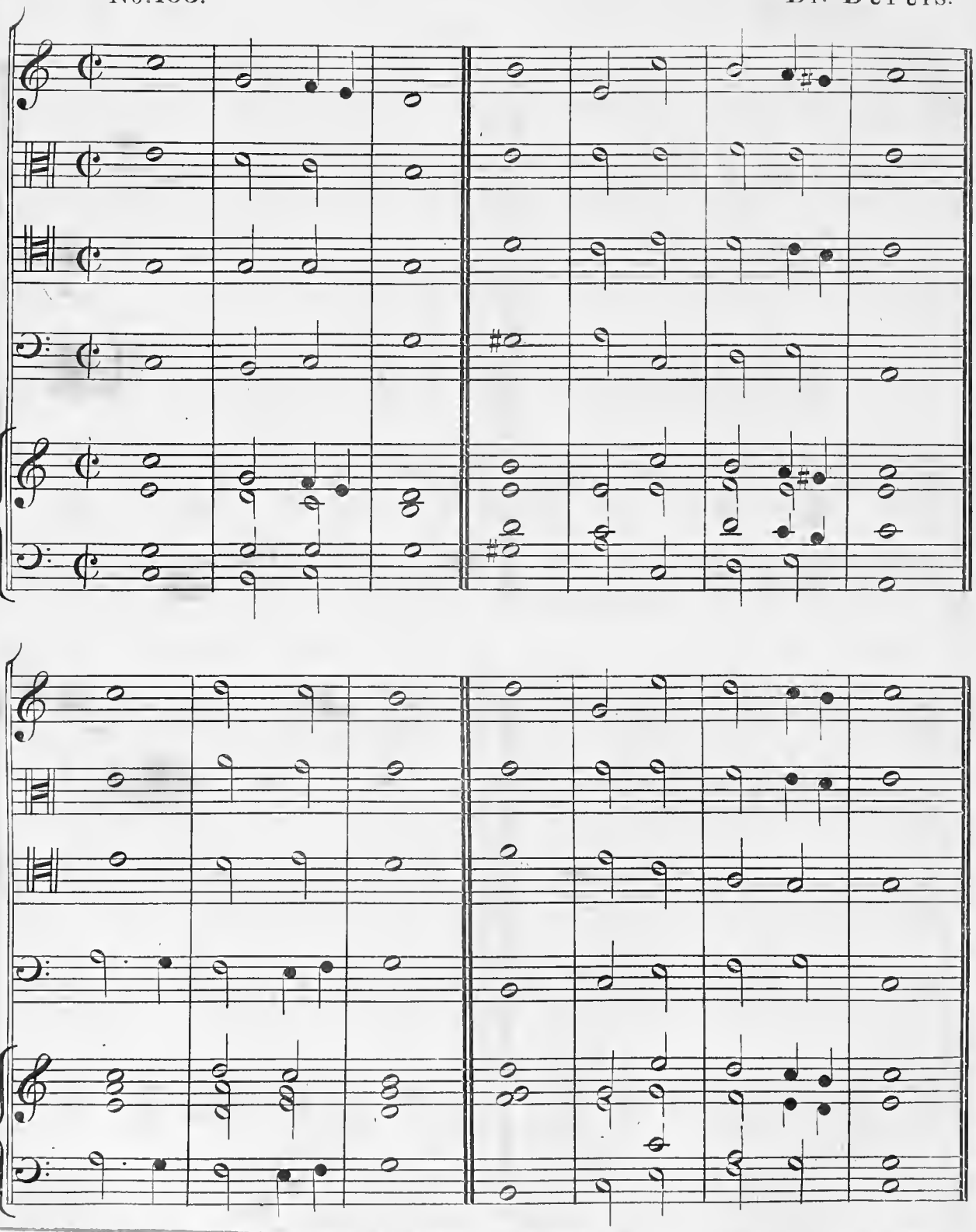


No. 152. (Unison Chant) JOHN CALAH.



No. 153. Dr. DUPUIS.



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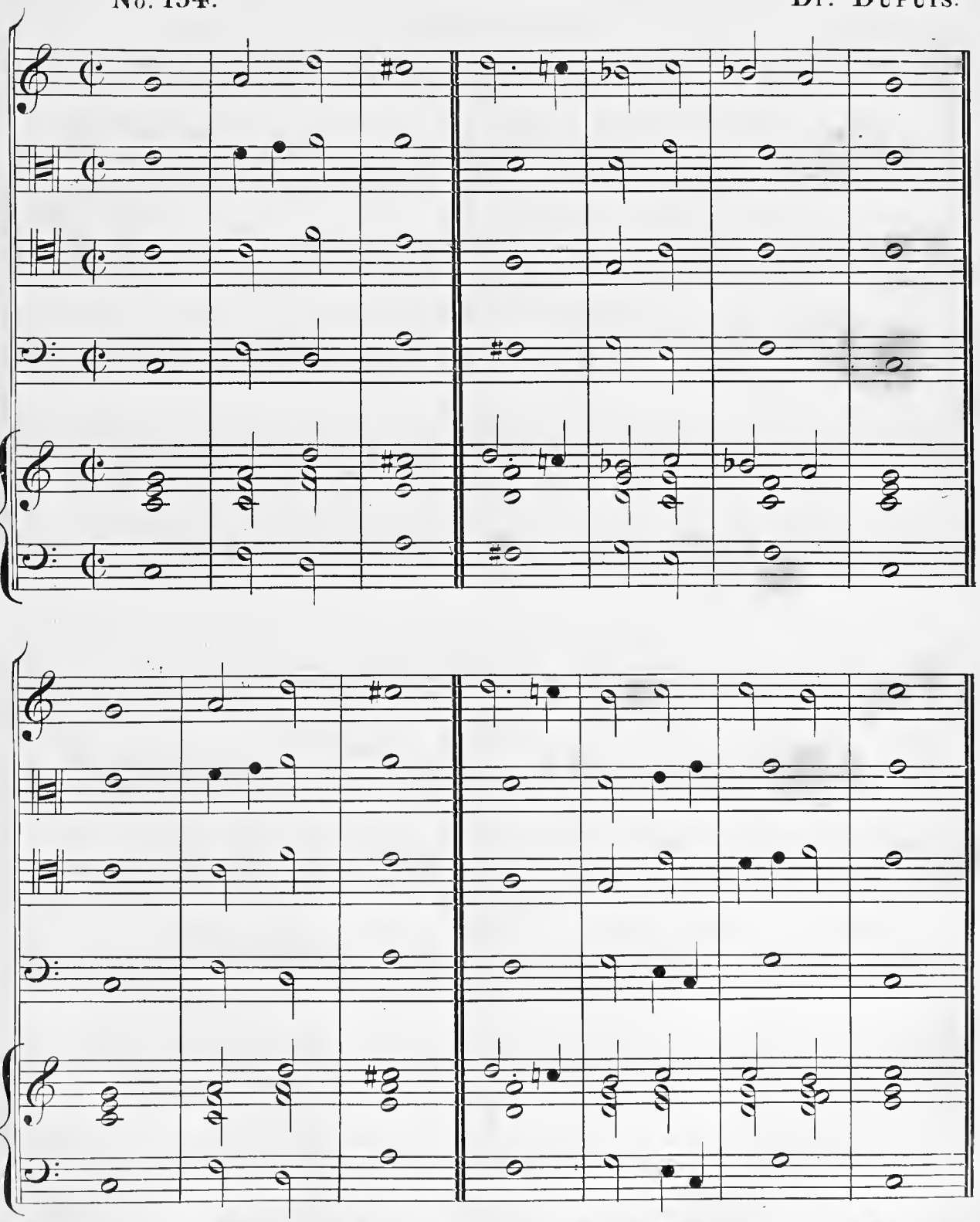

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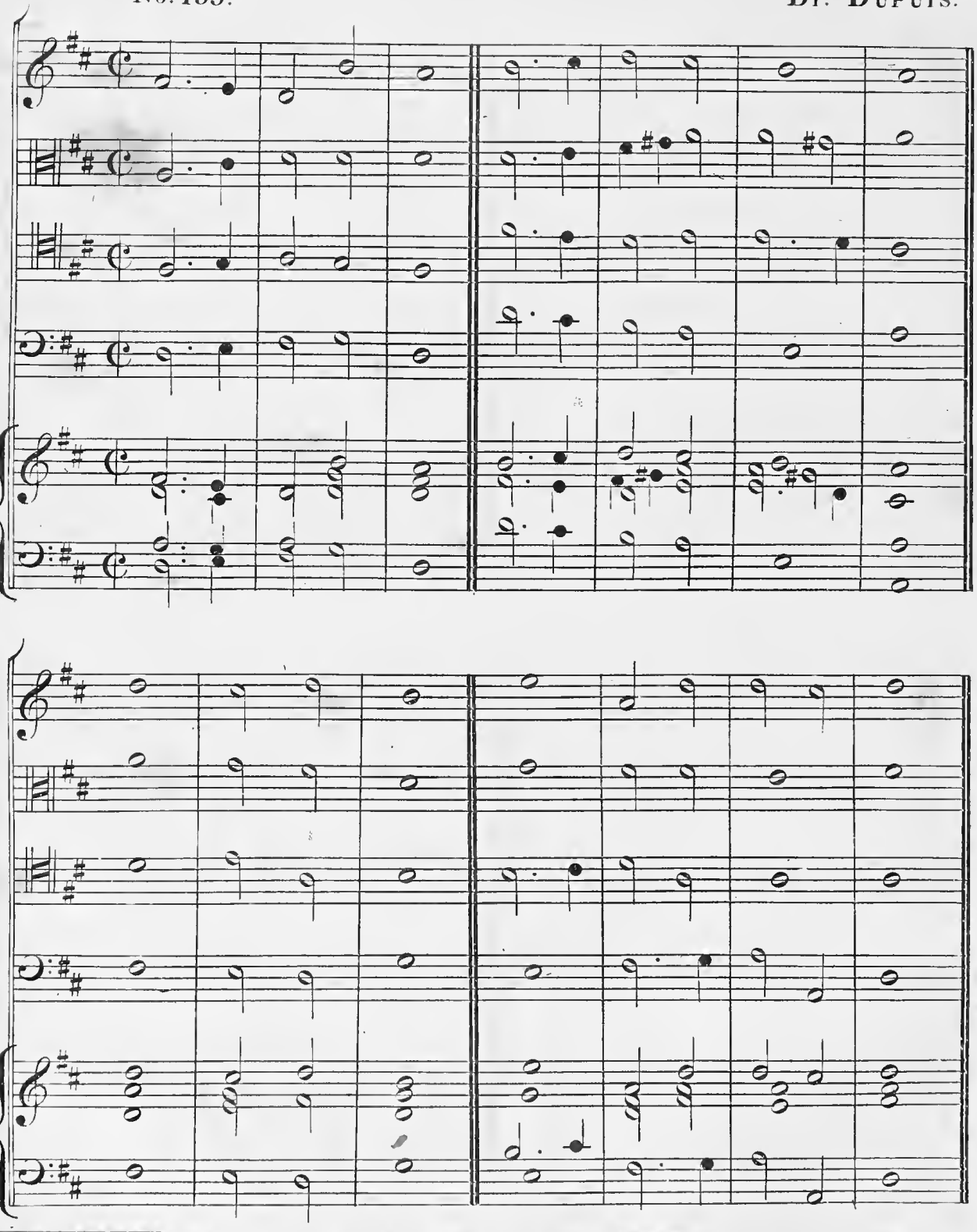

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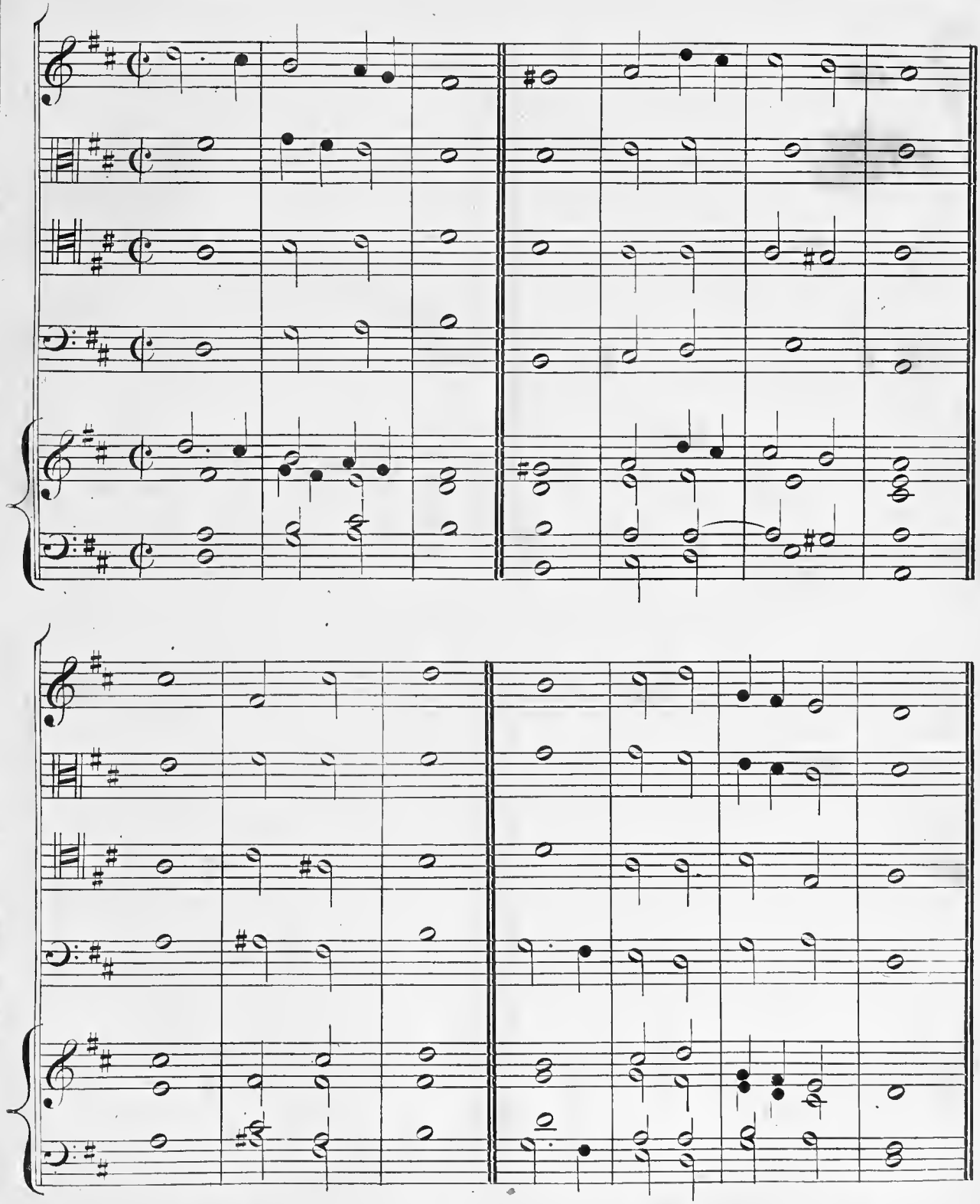

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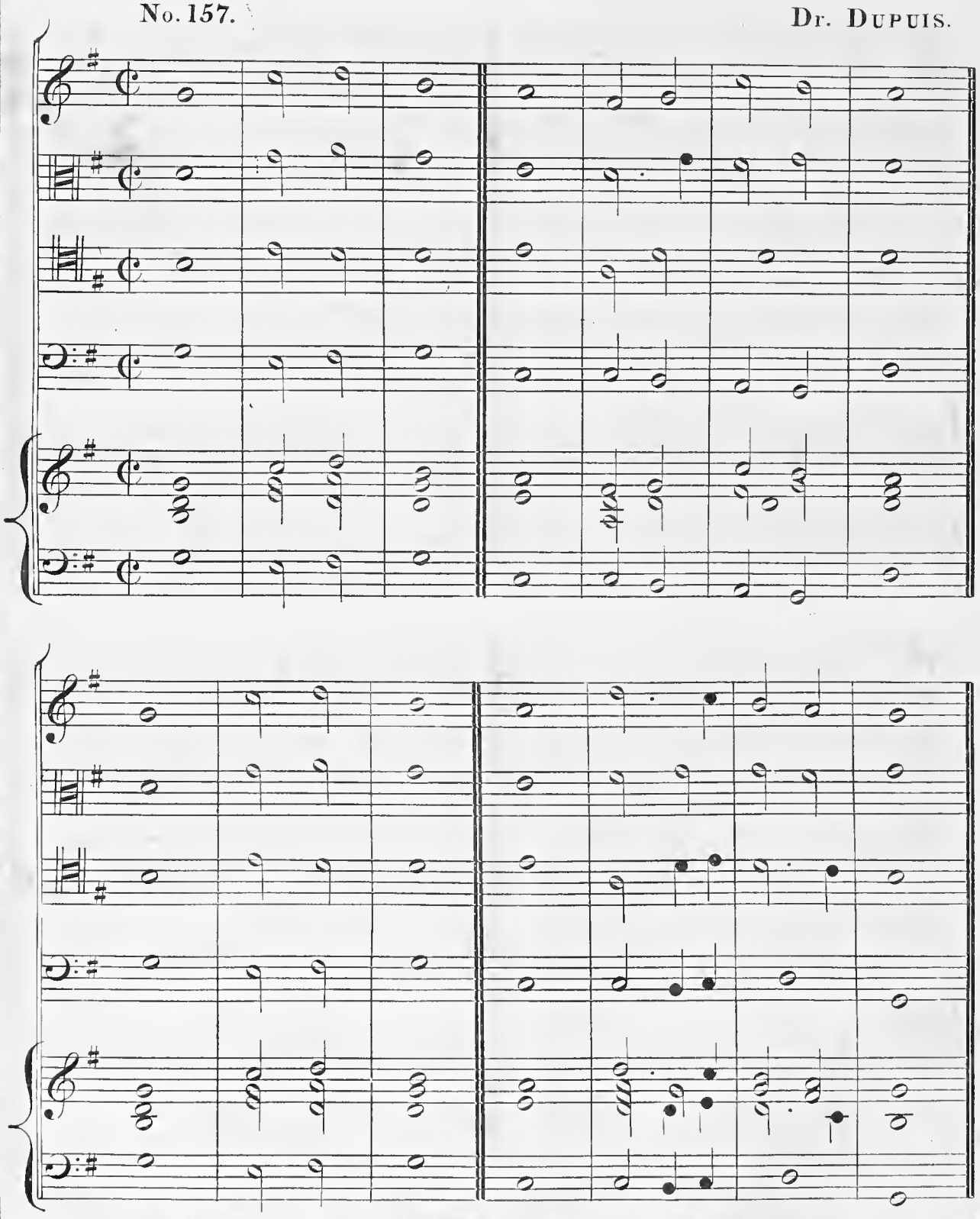

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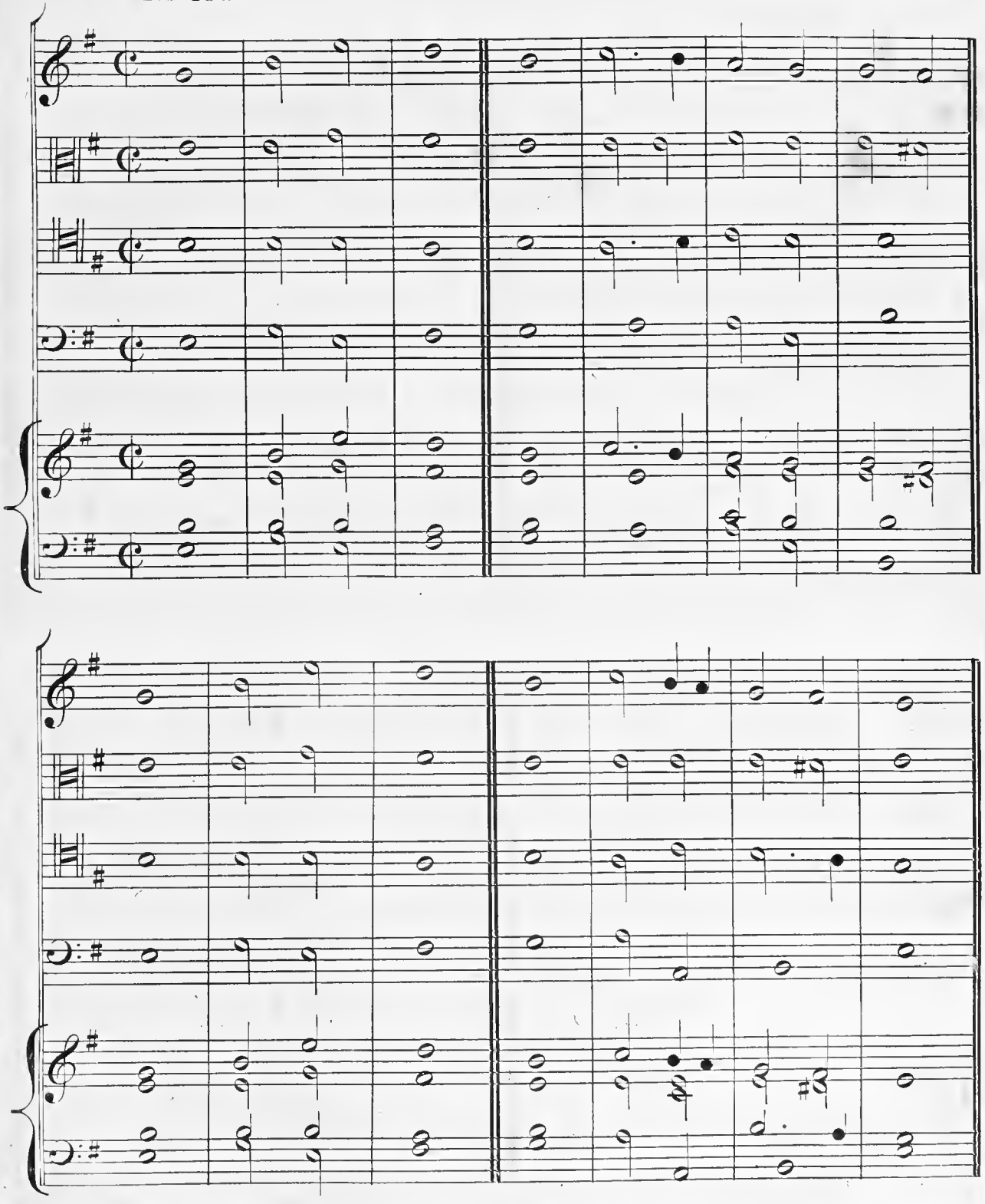

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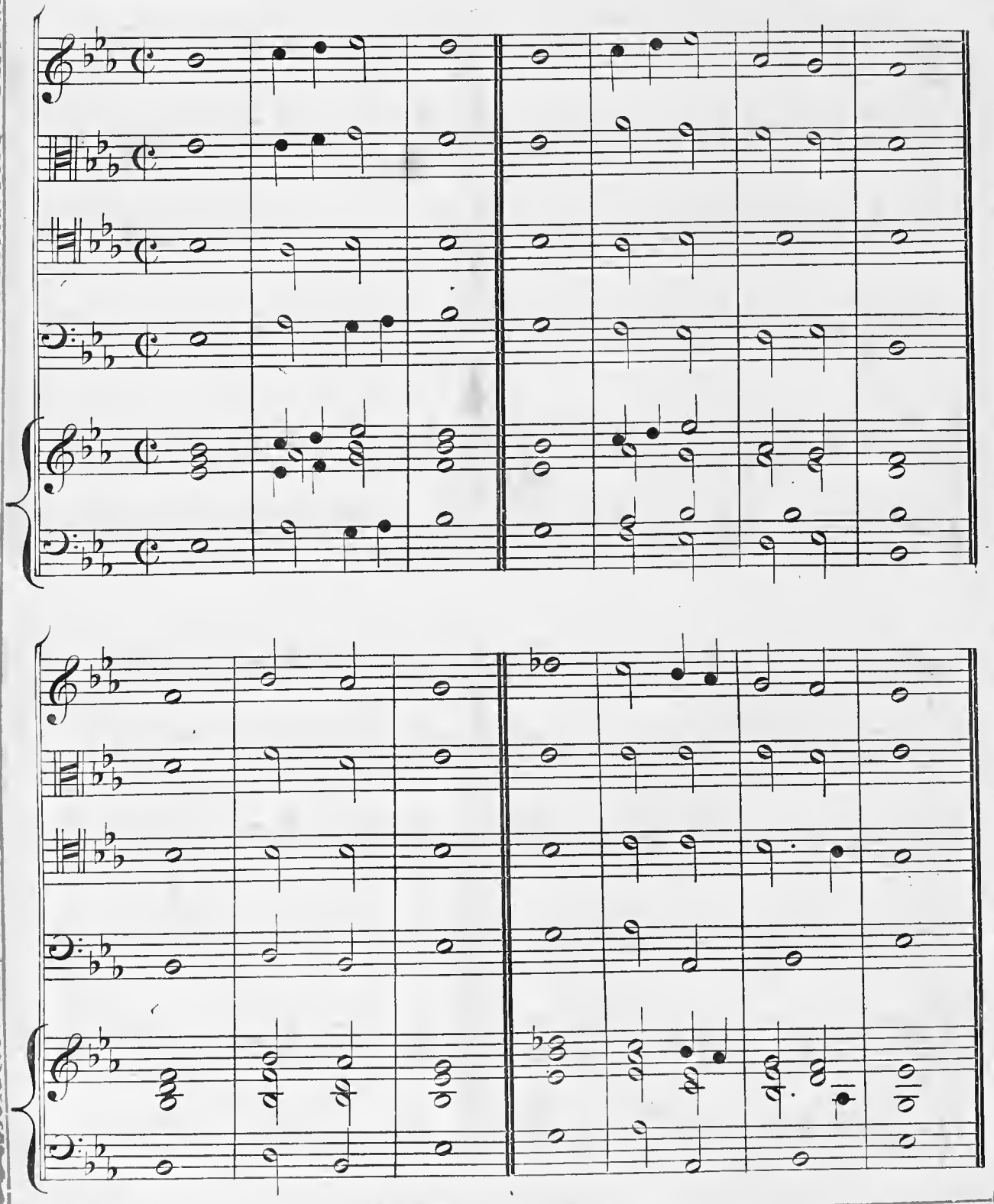

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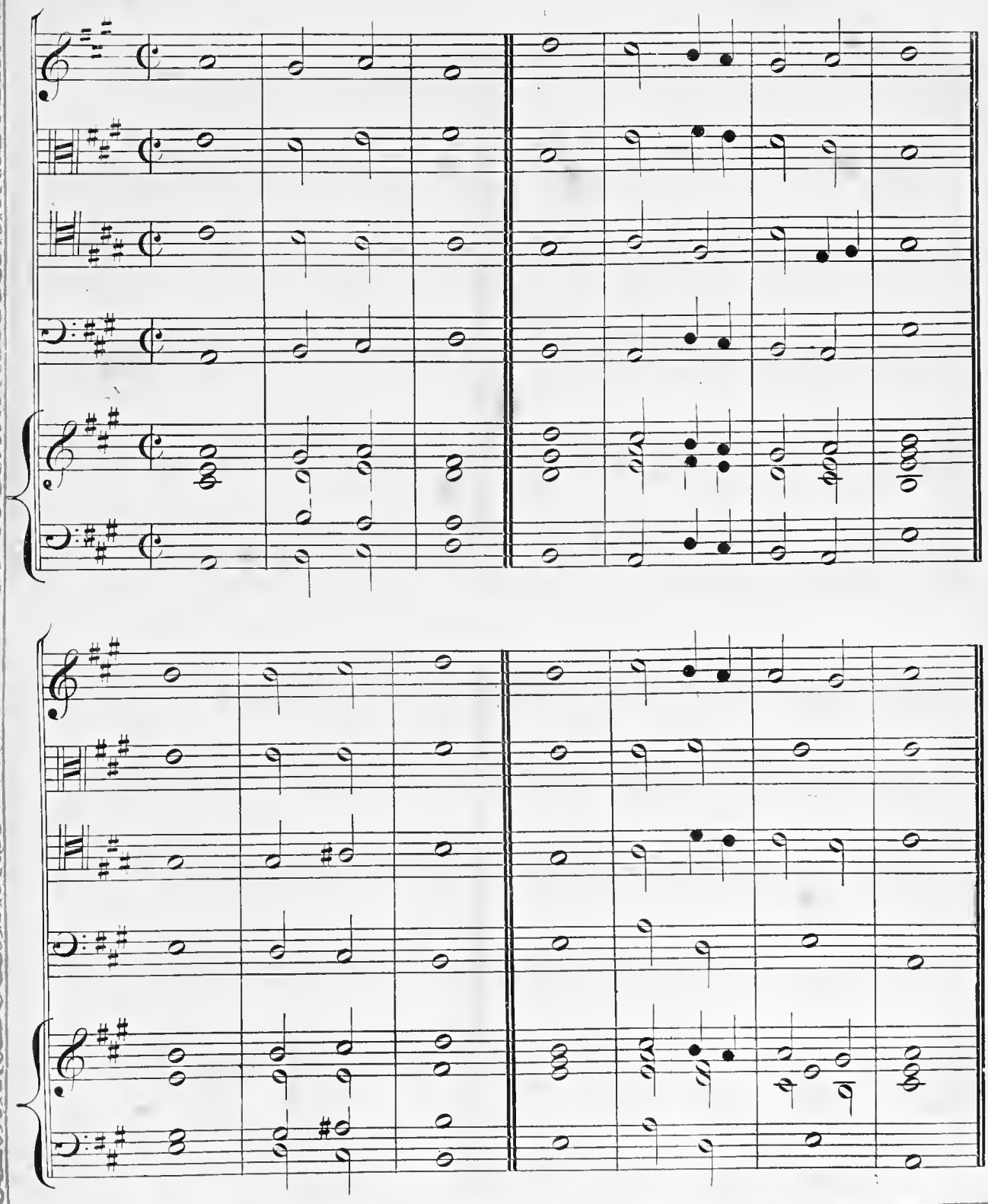

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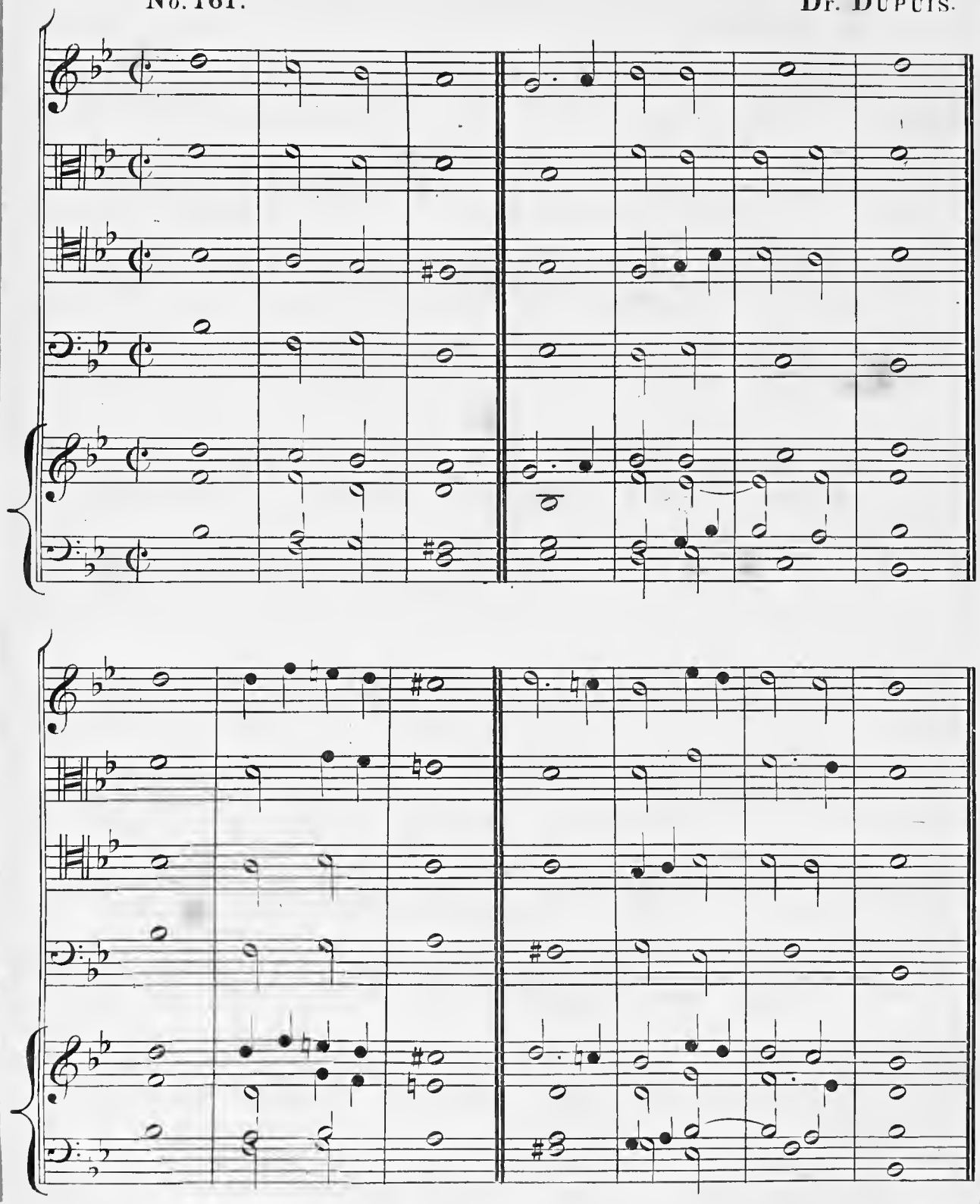

No. 162.

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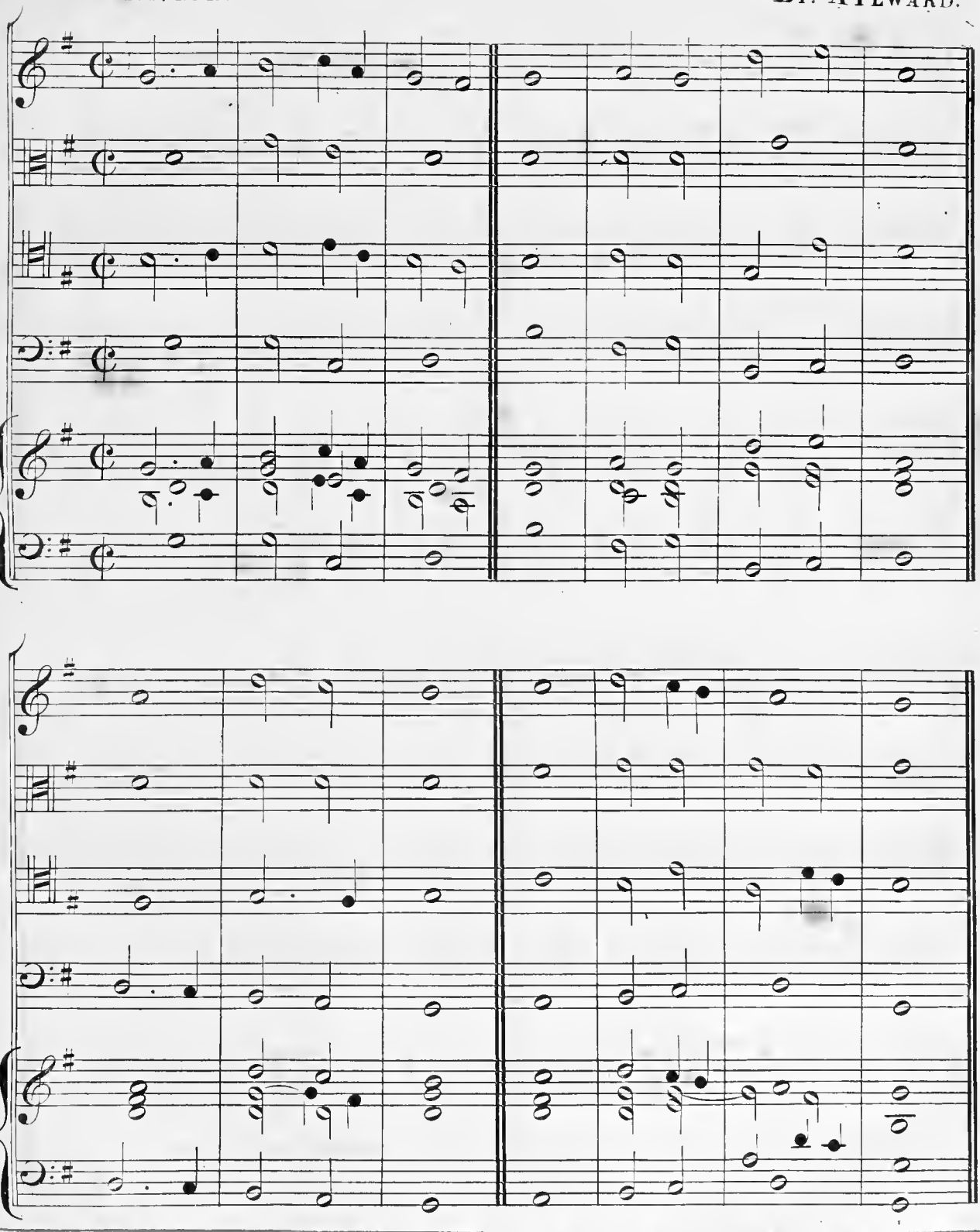
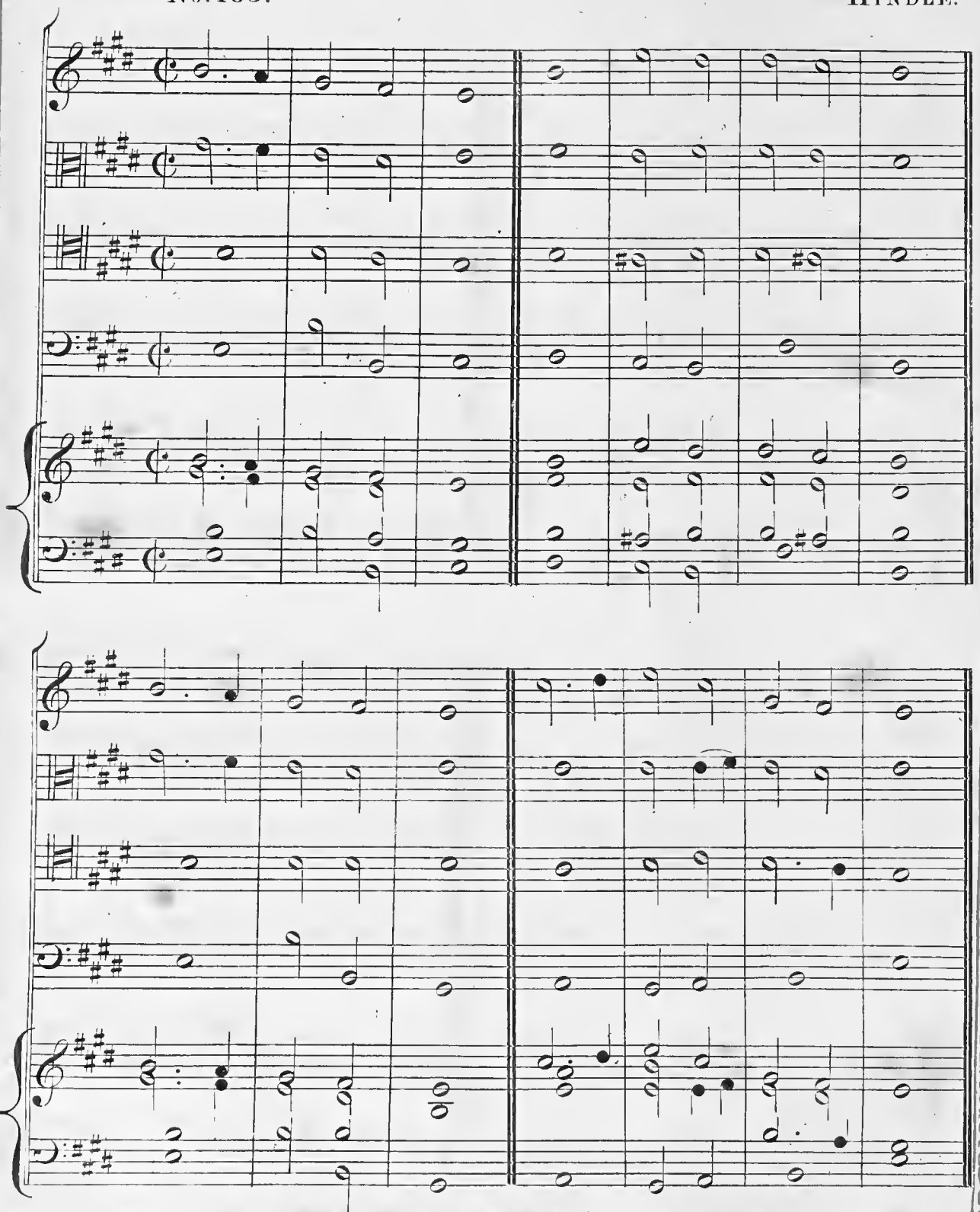
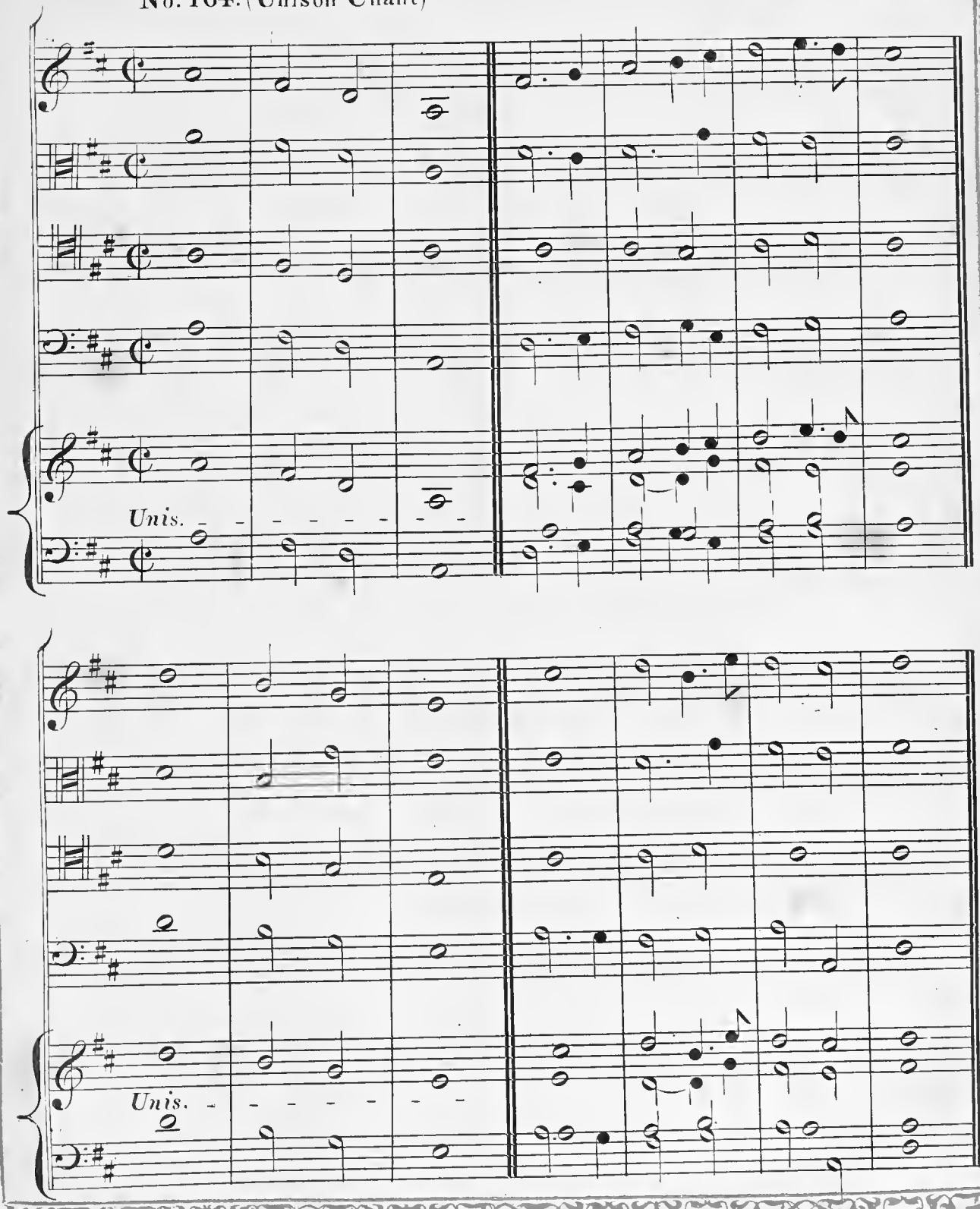


No. 163. HINDLE.

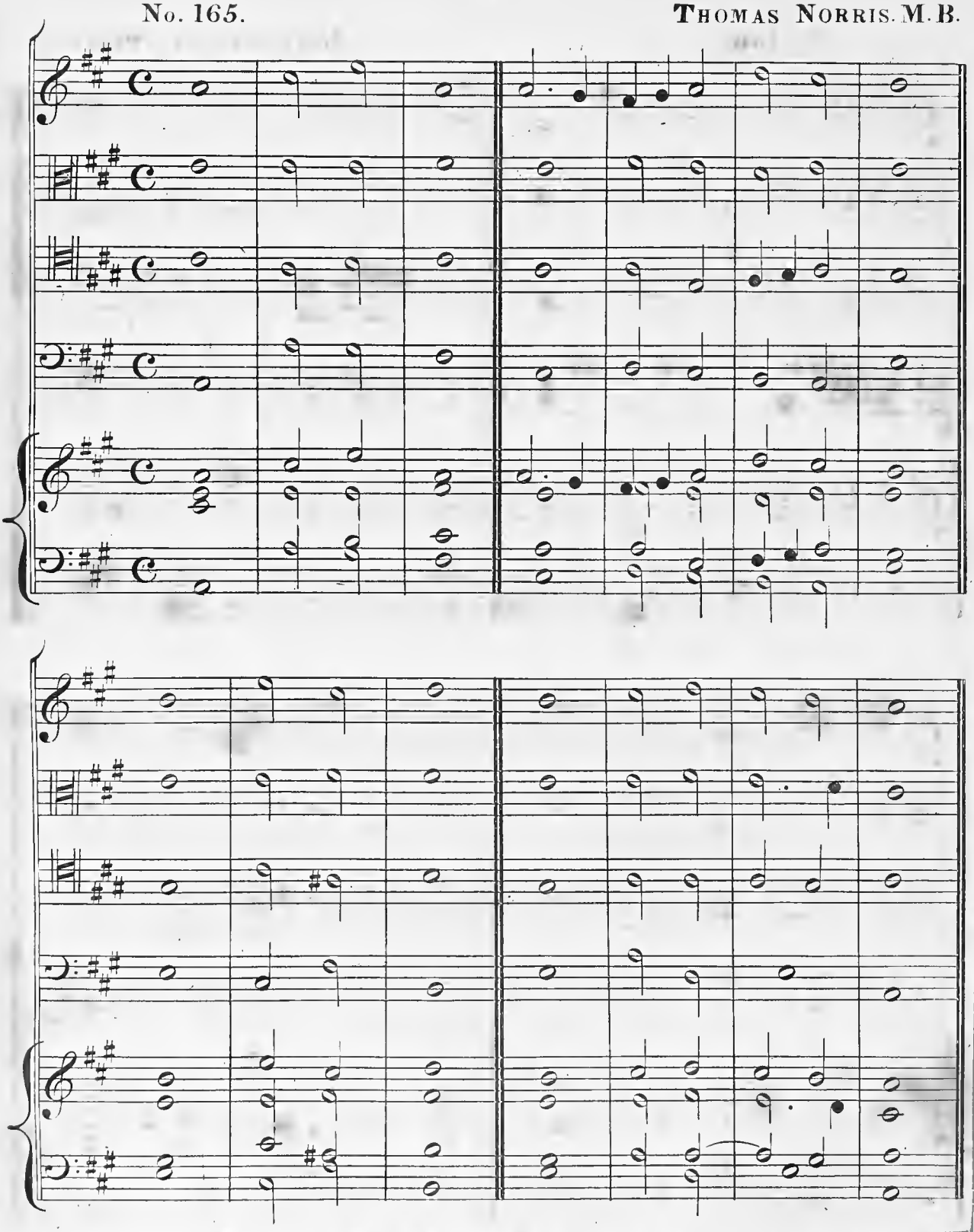


No. 164. (Unison Chant)

JOHN JONES.

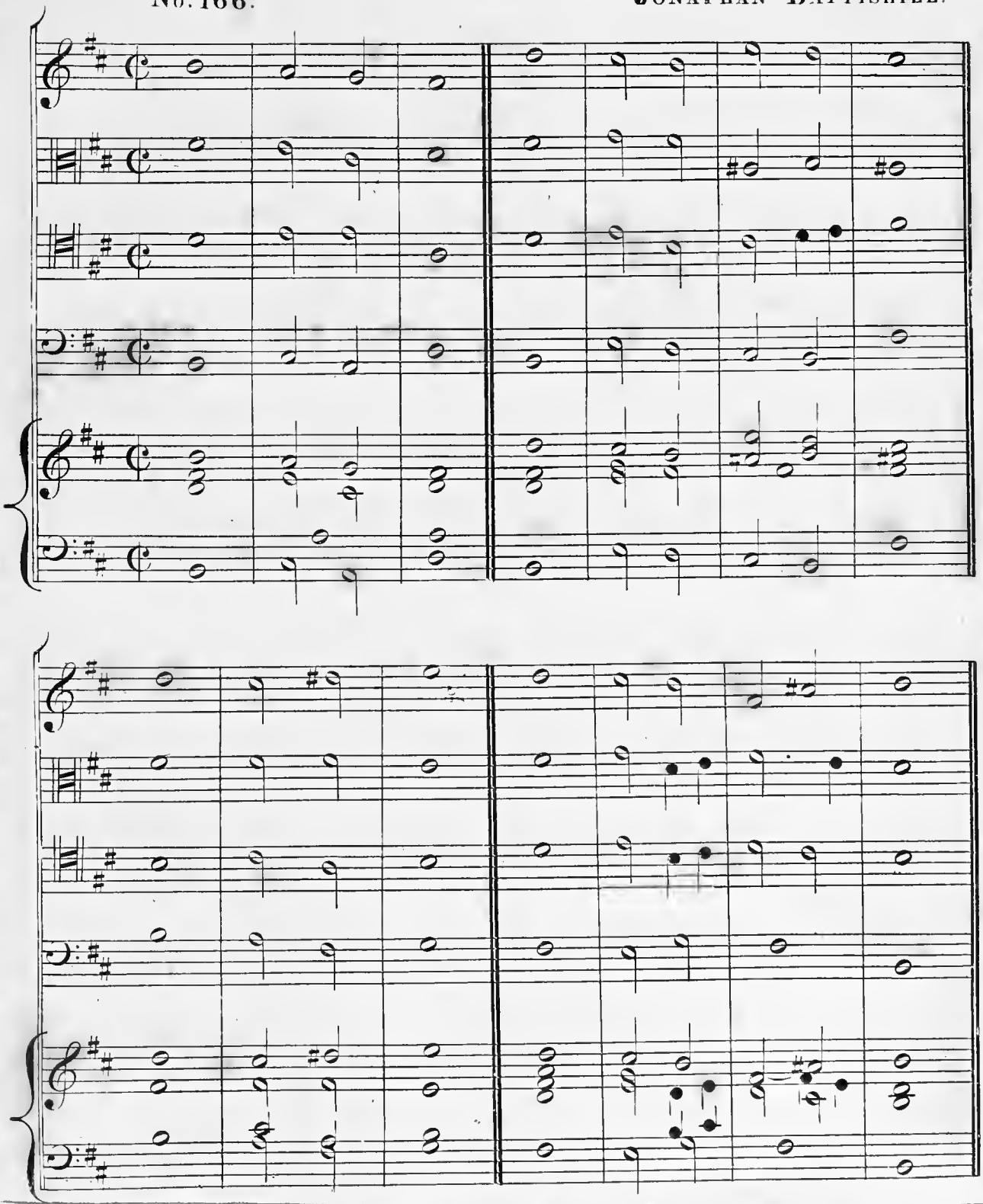


No. 165. THOMAS NORRIS. M.B.



No. 166.

JONATHAN BATTISHILL.



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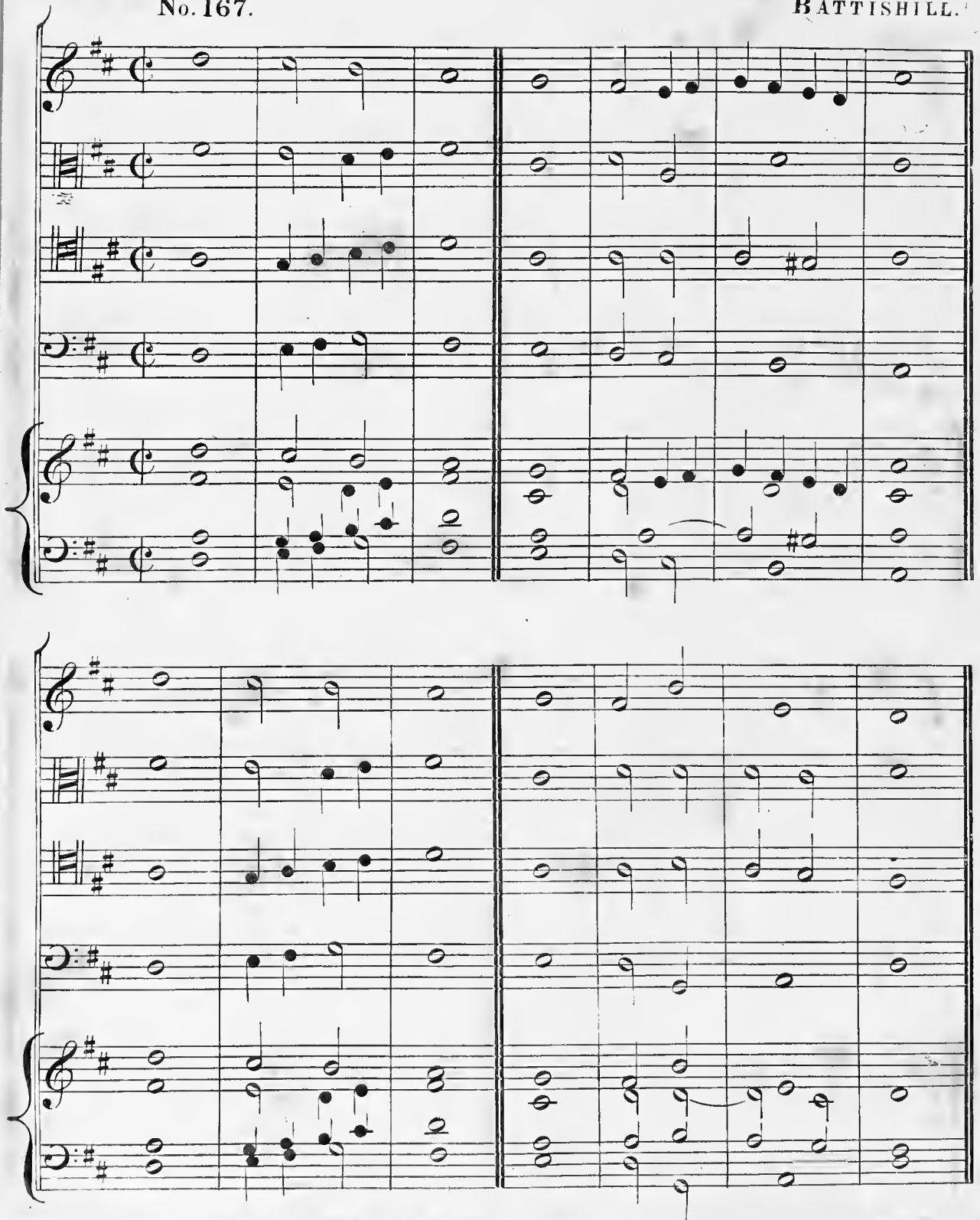

No. 168.

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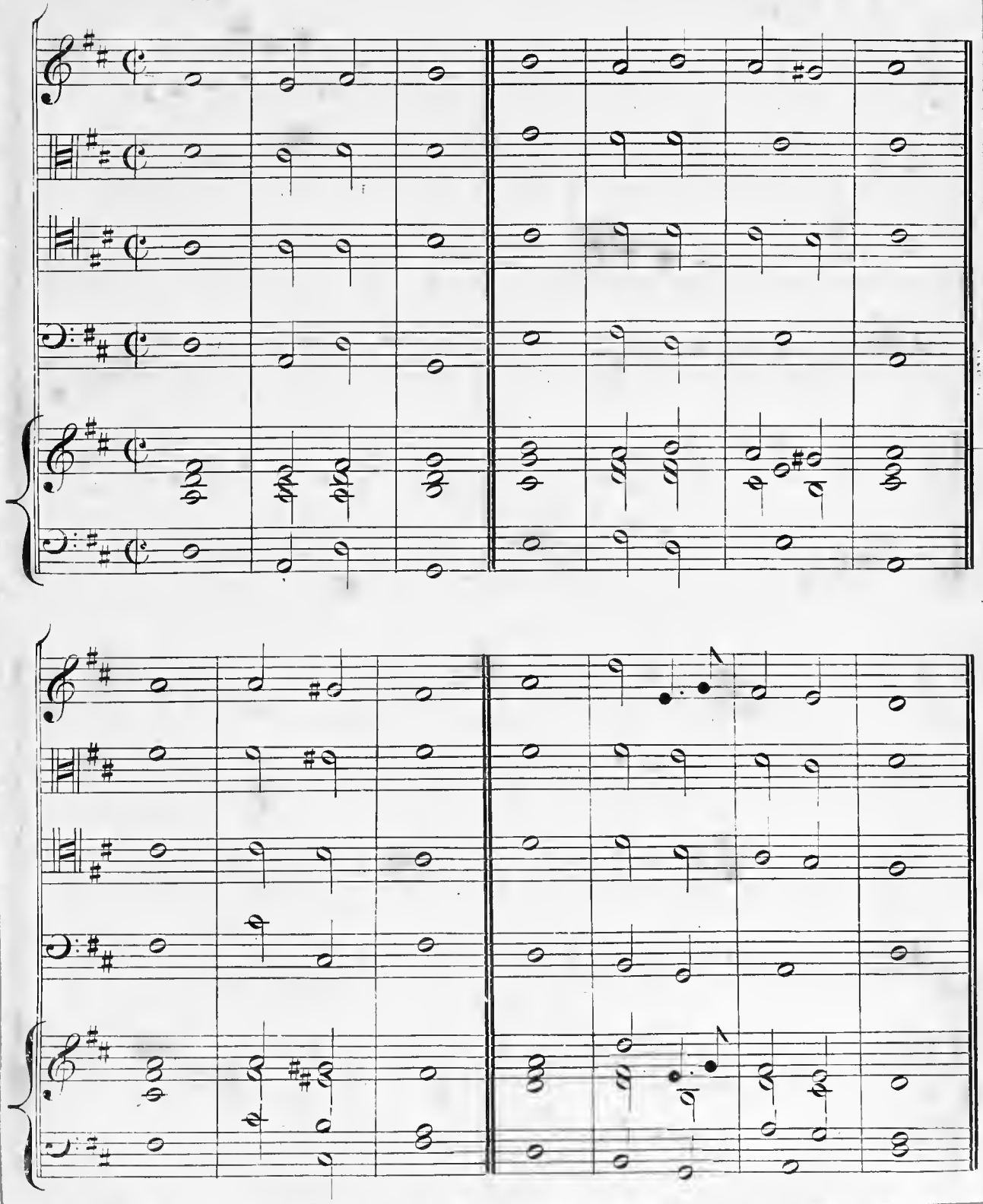

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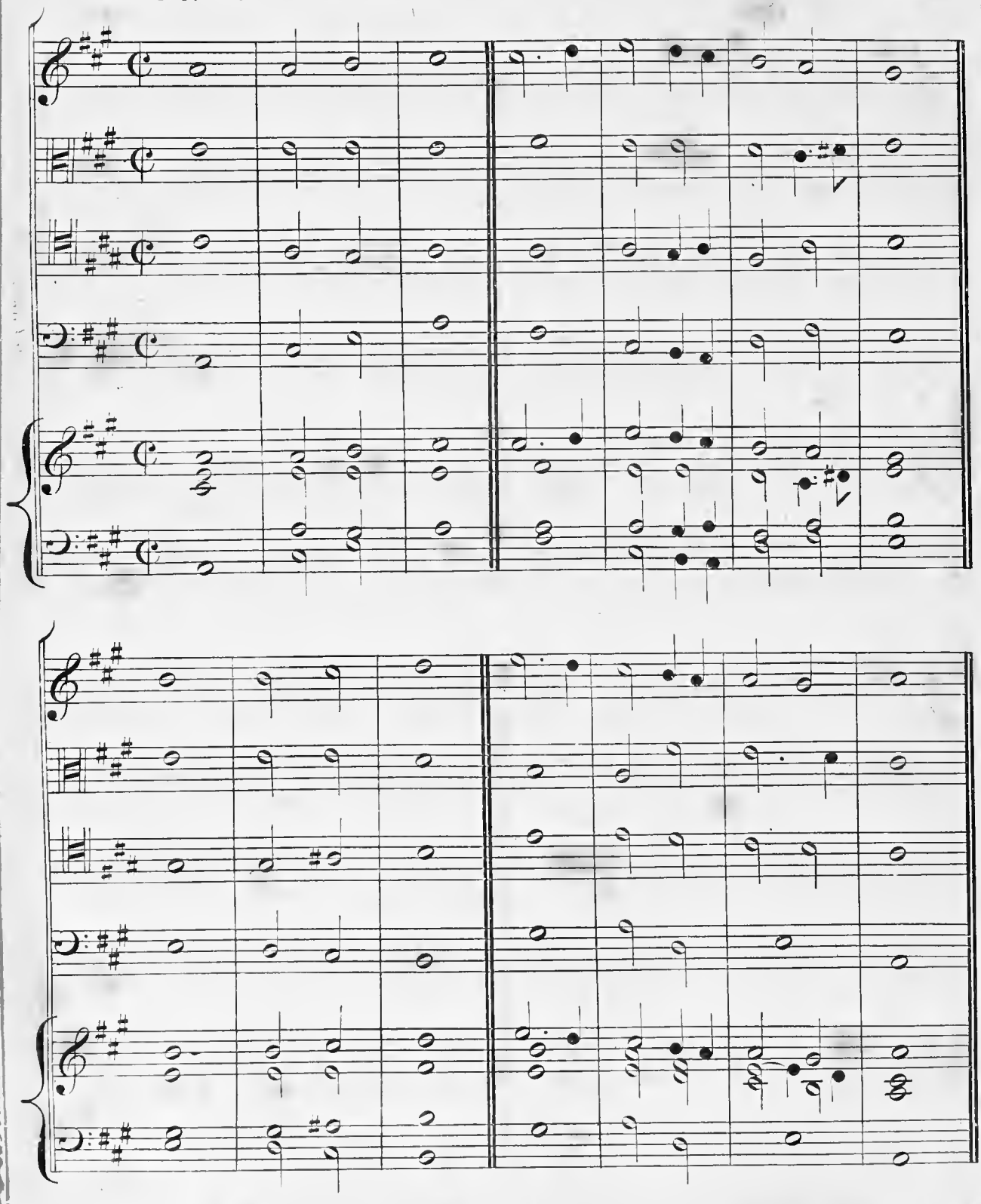

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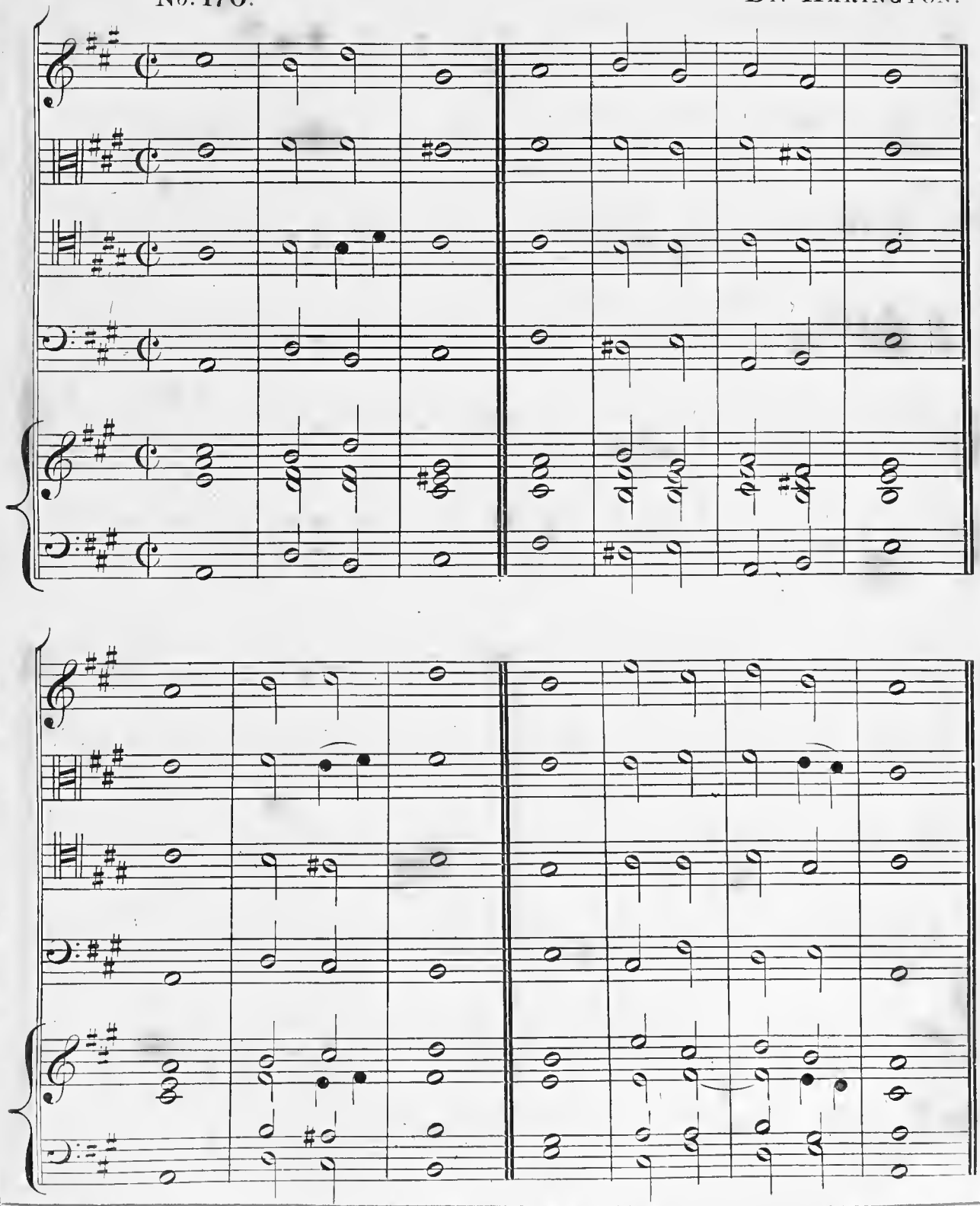
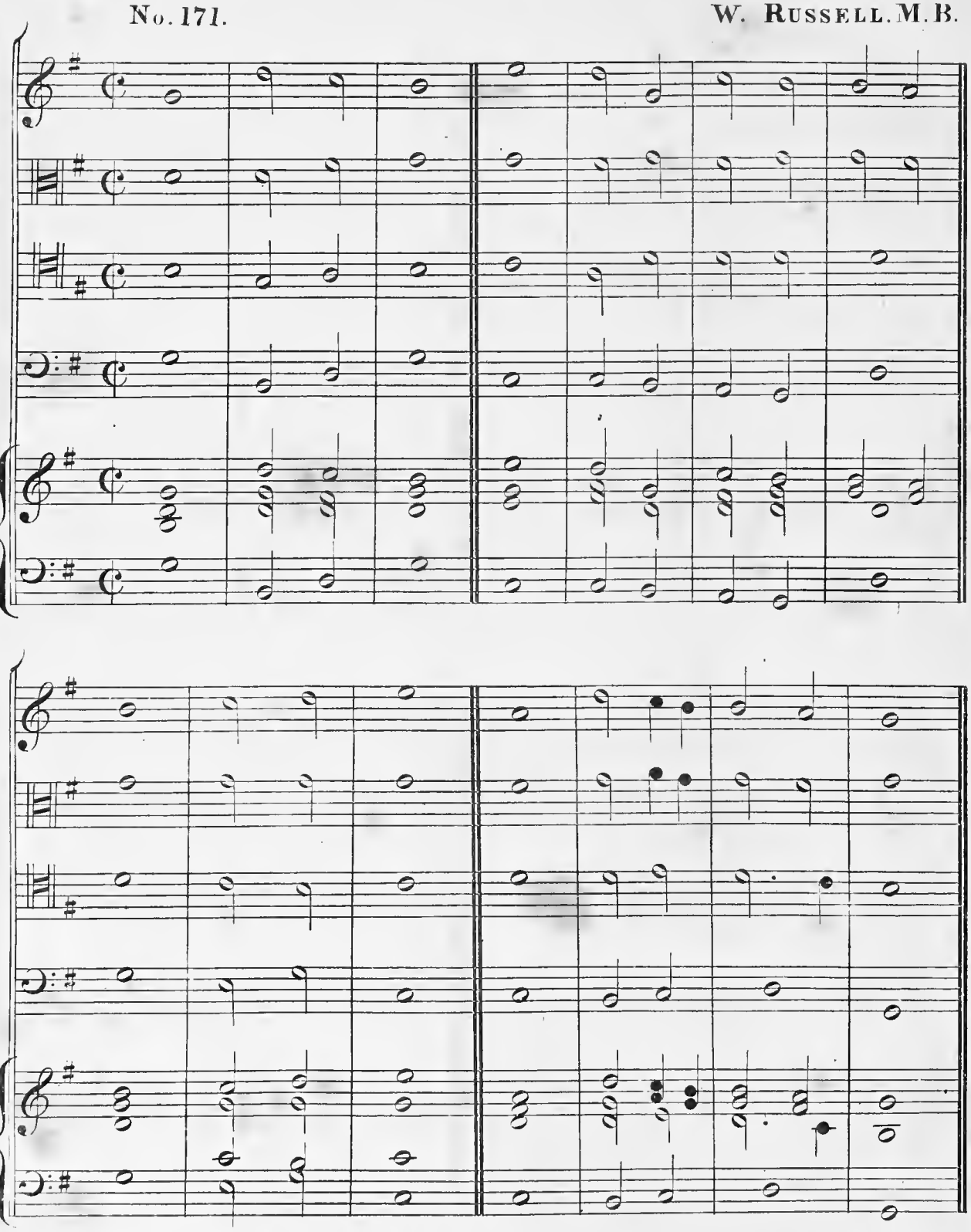
Dr. Harington.



No. 171. W. RUSSELL. M.B.



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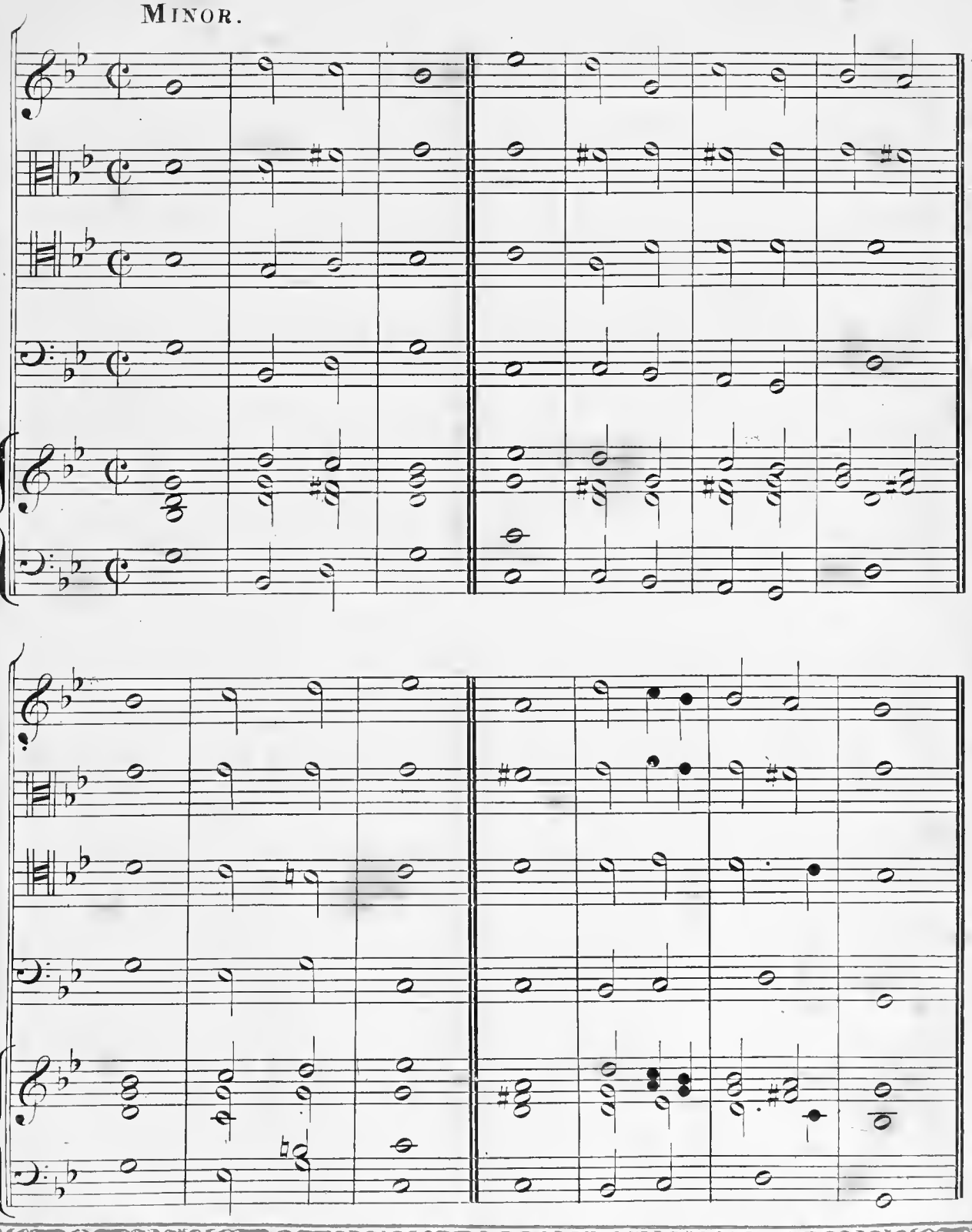

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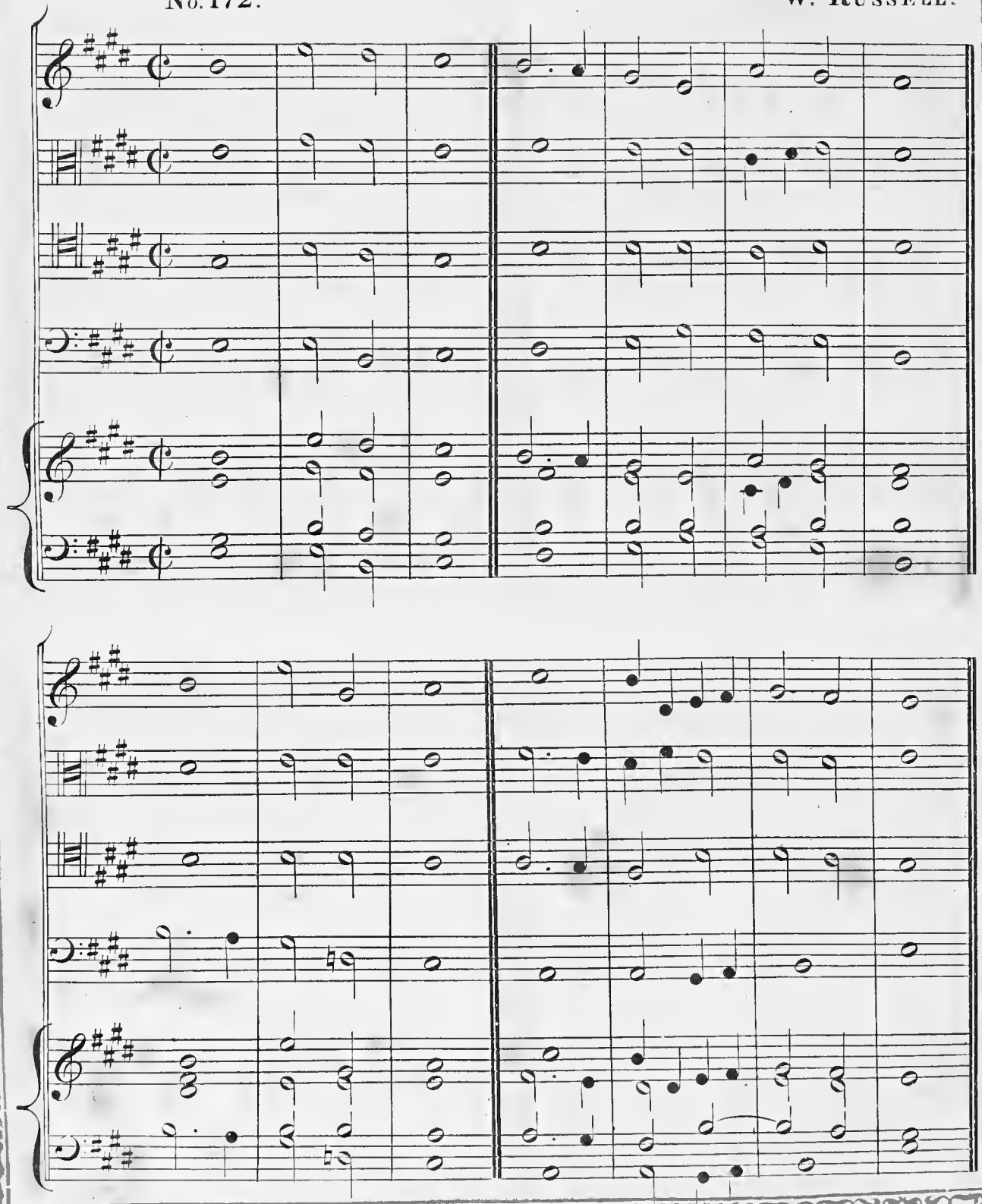

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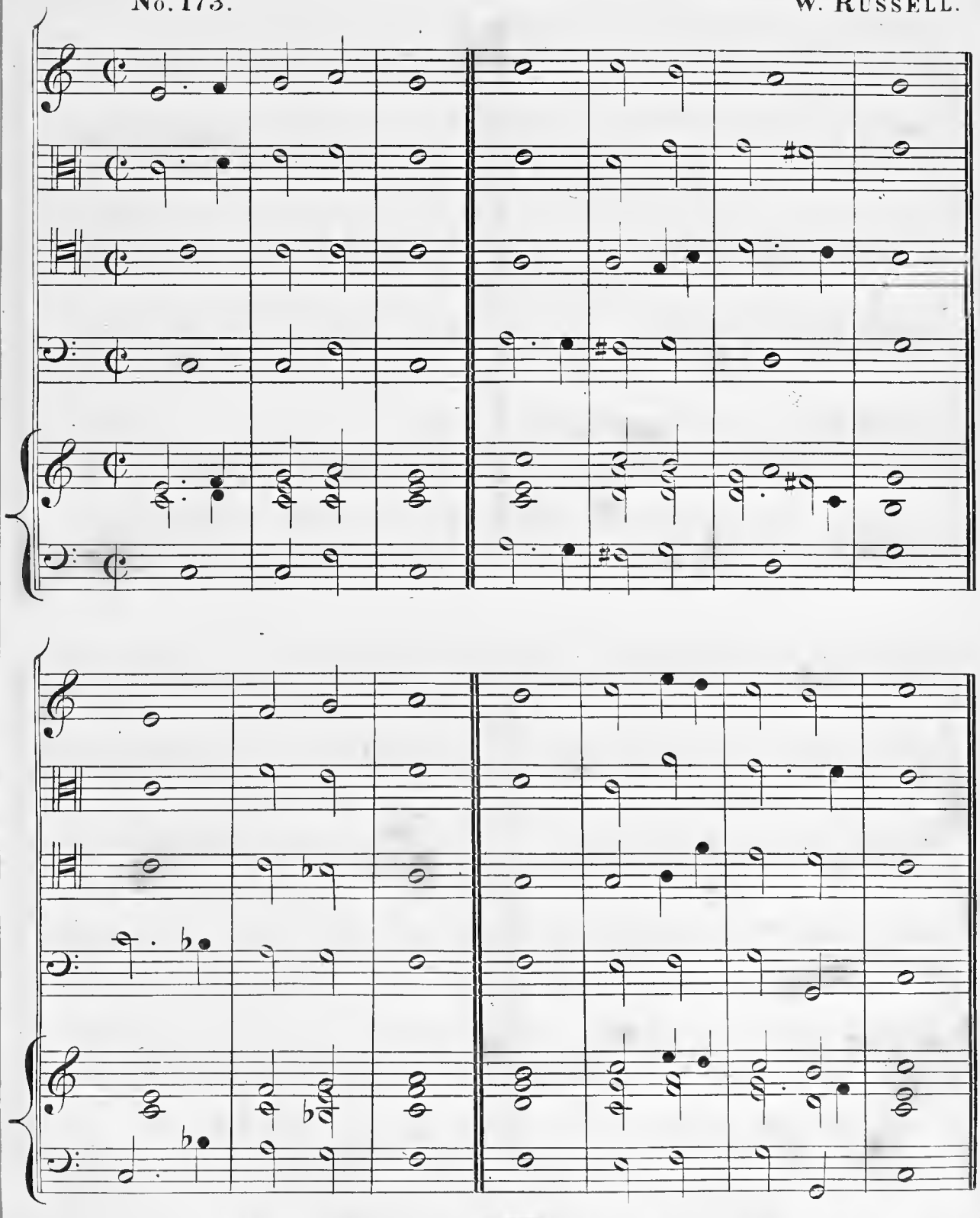

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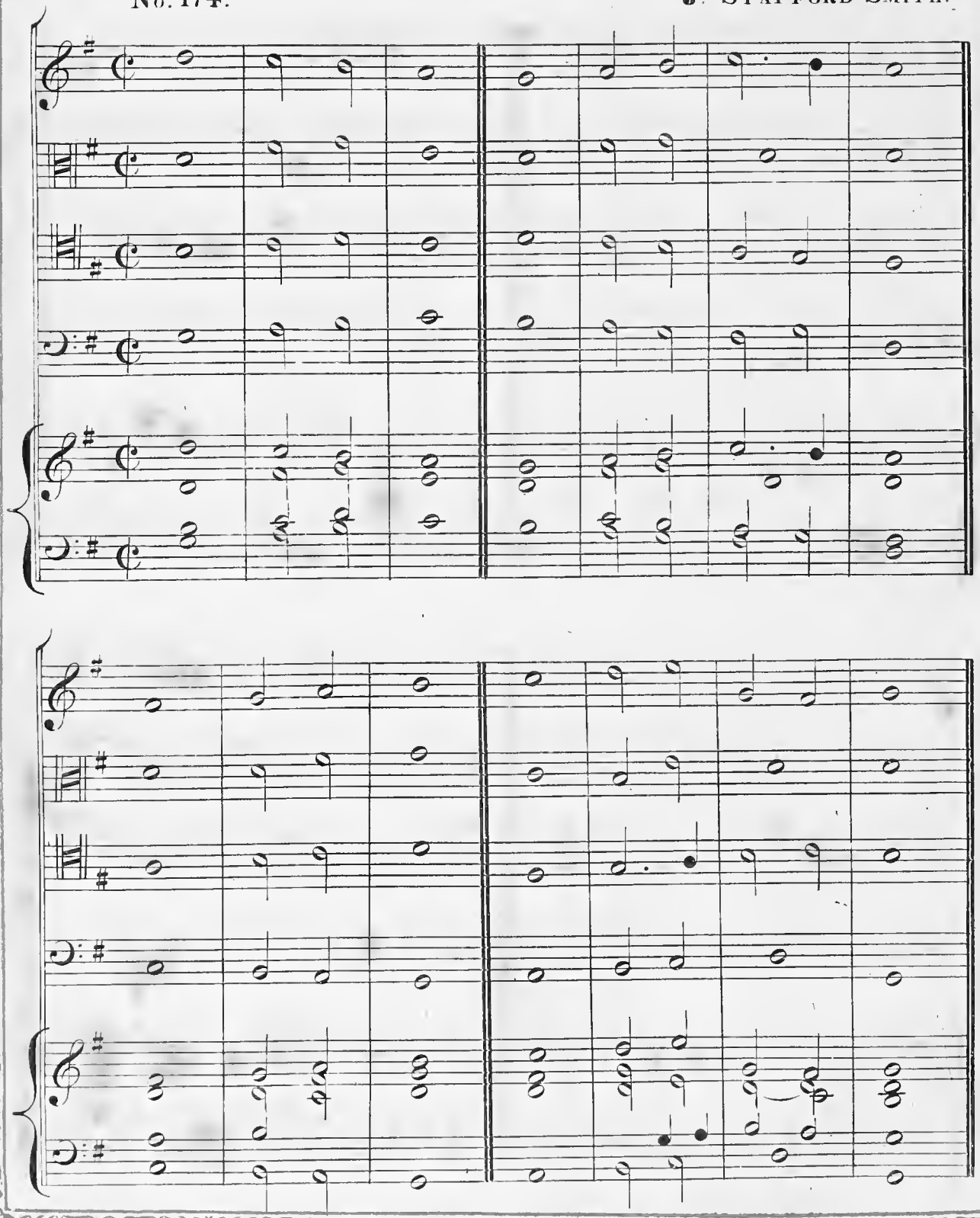

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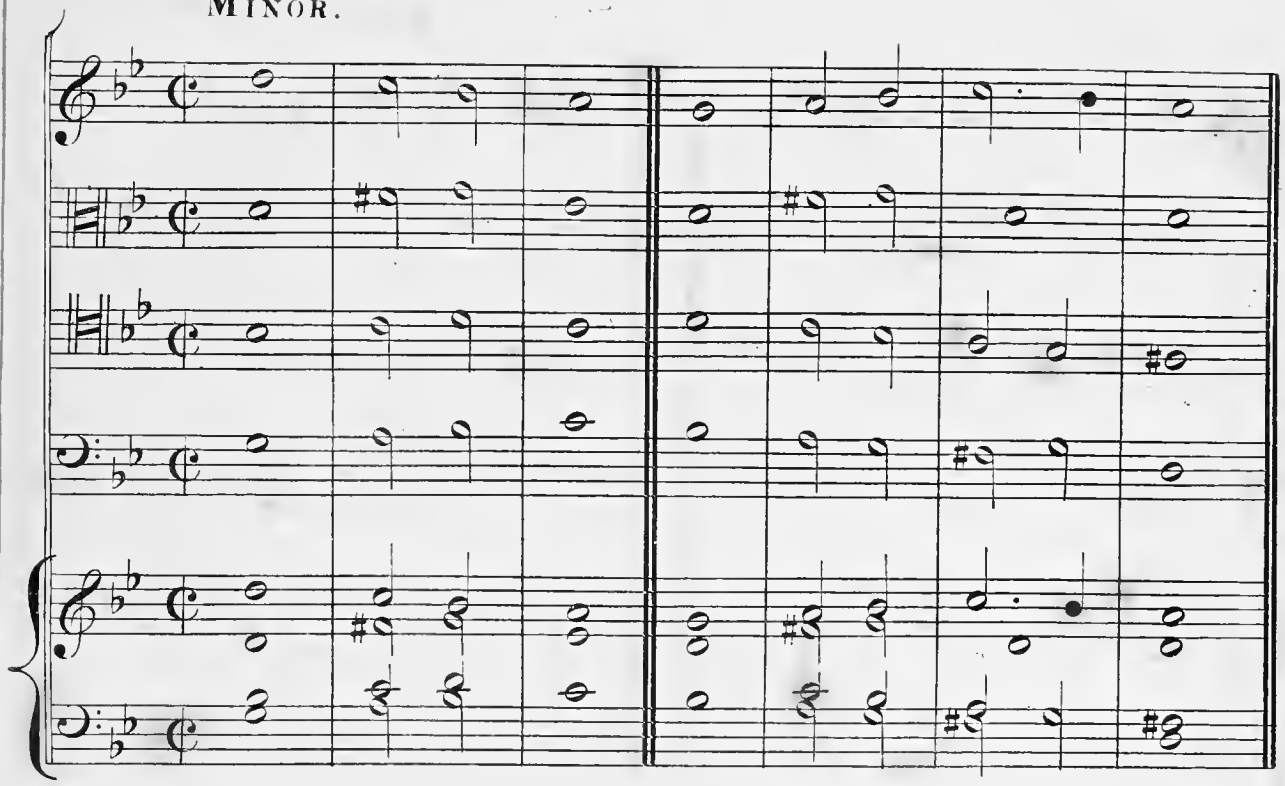

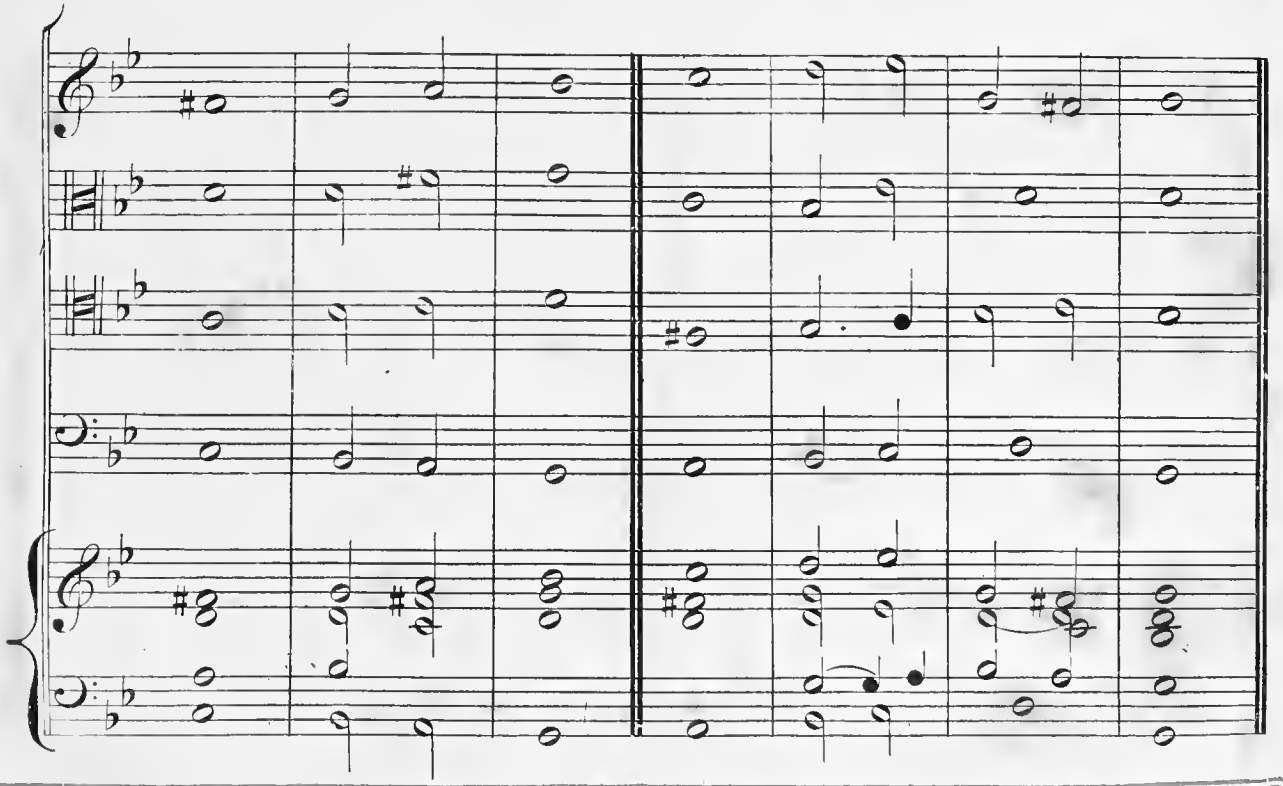

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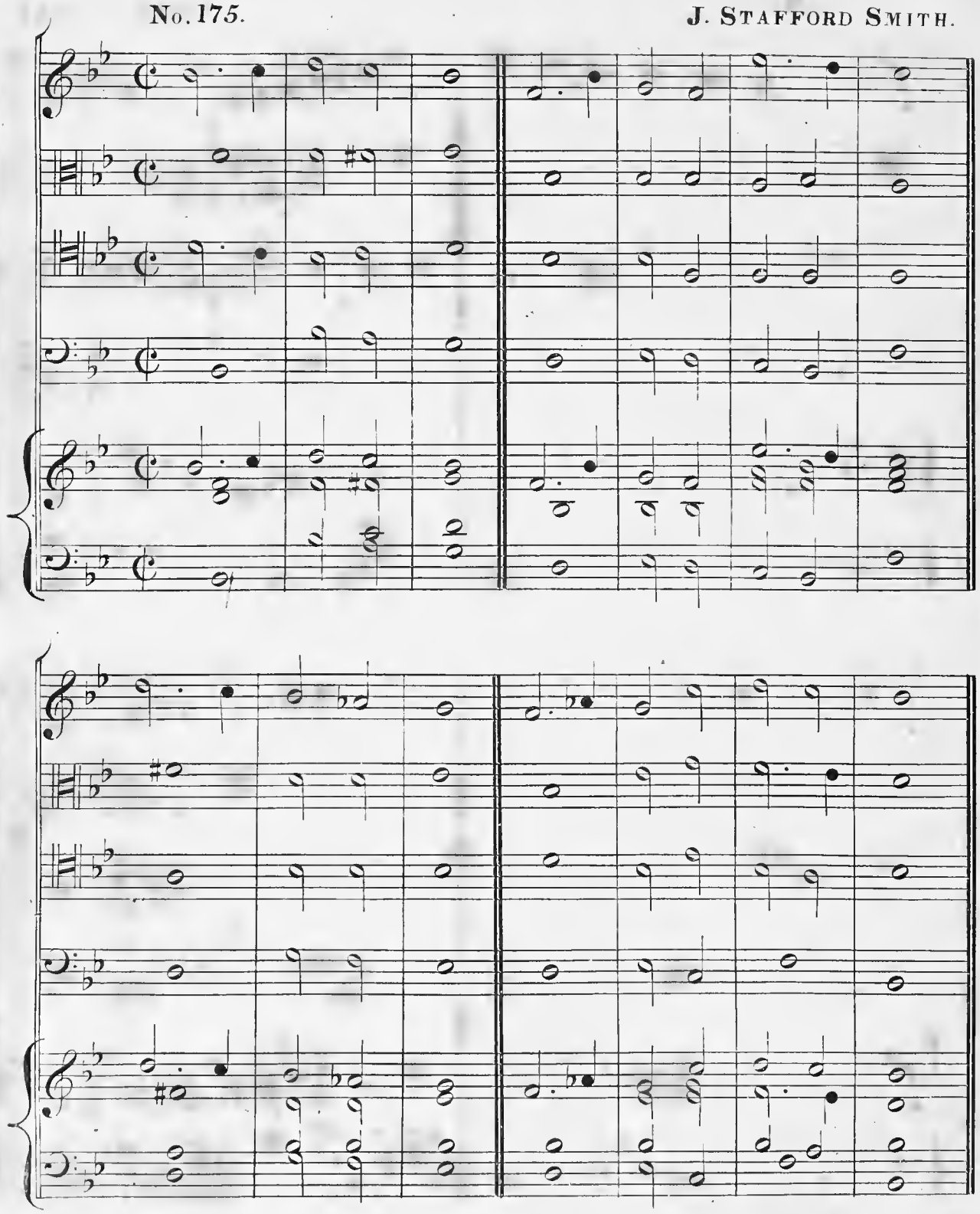
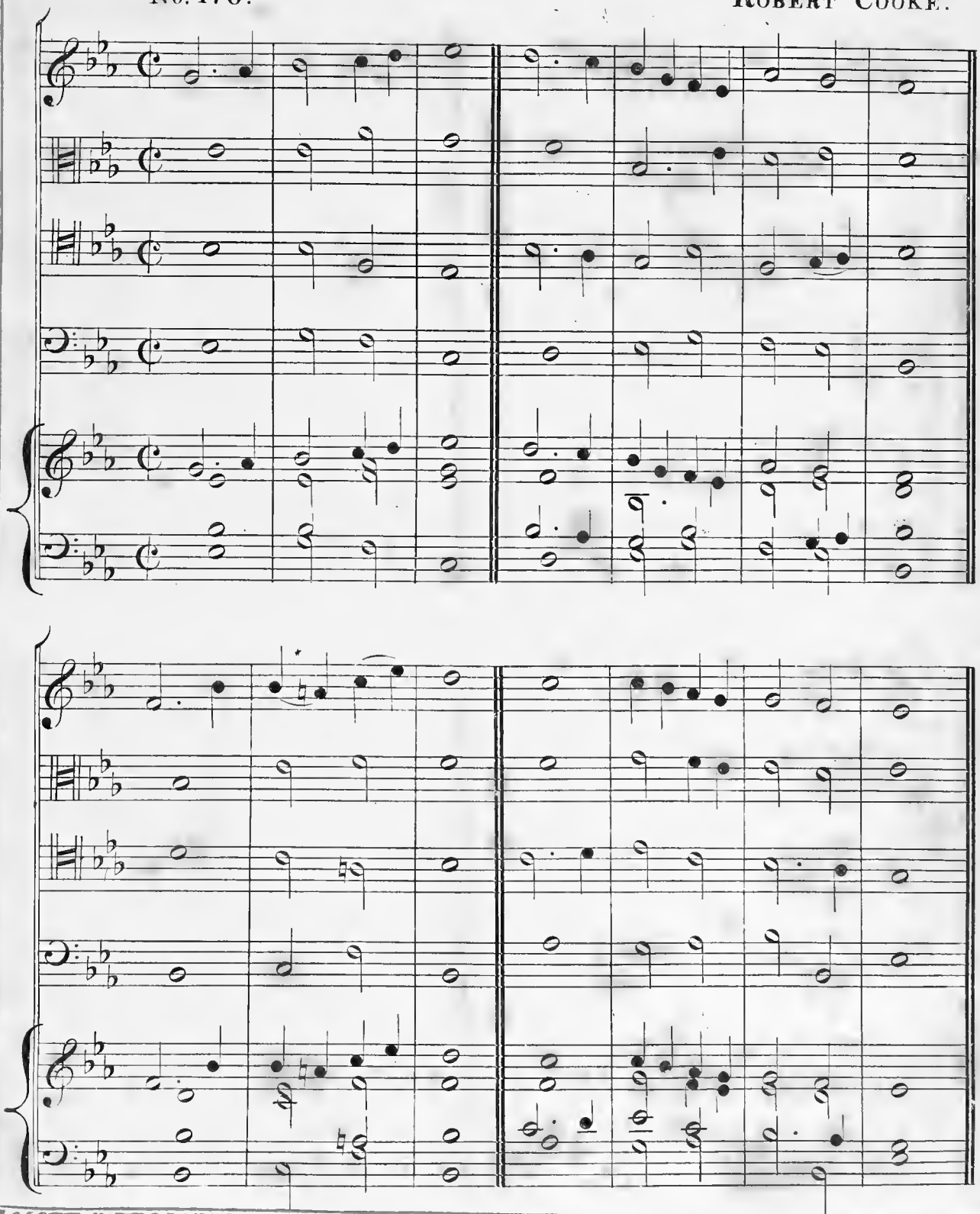


No. 176. ROBERT COOKE.



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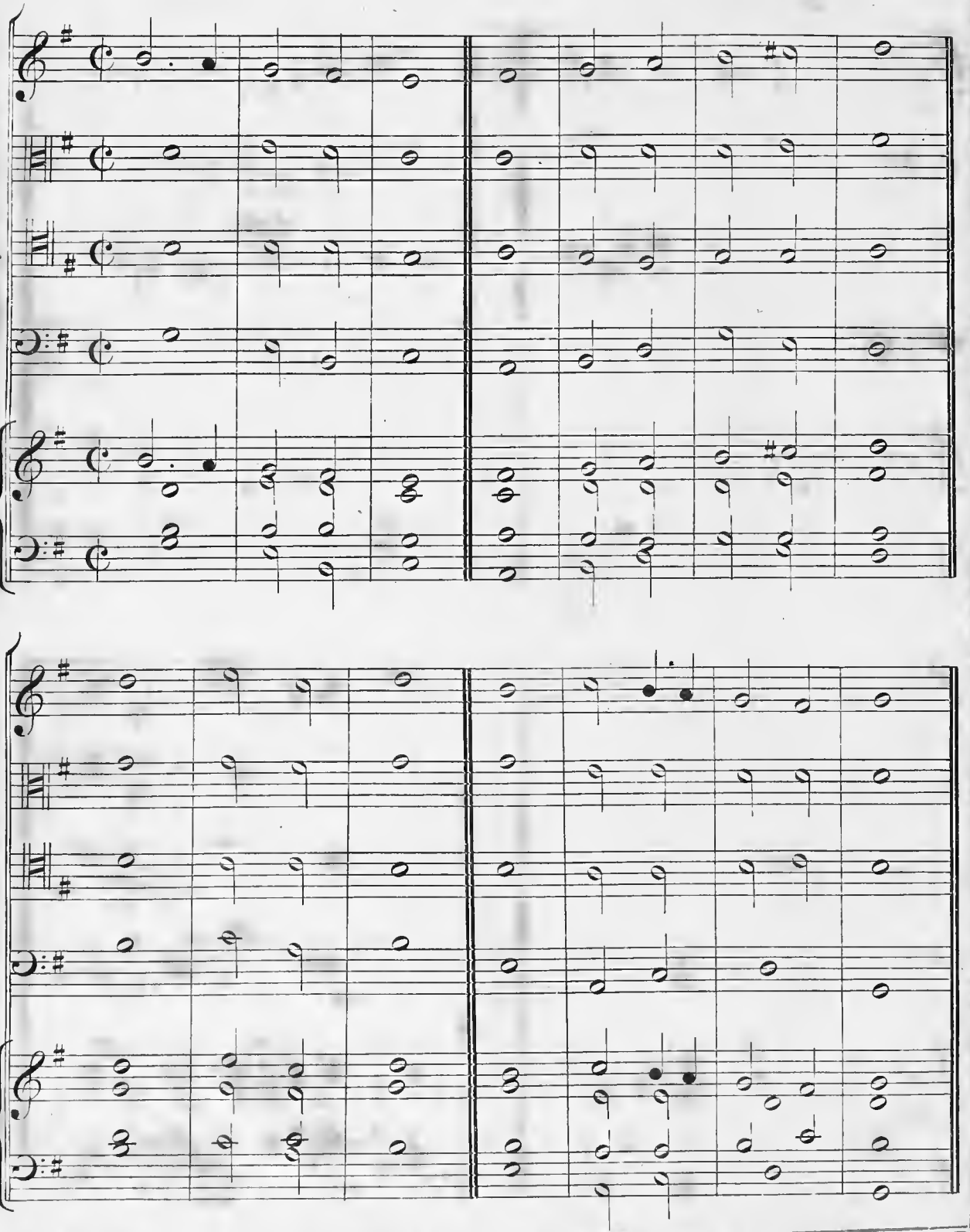

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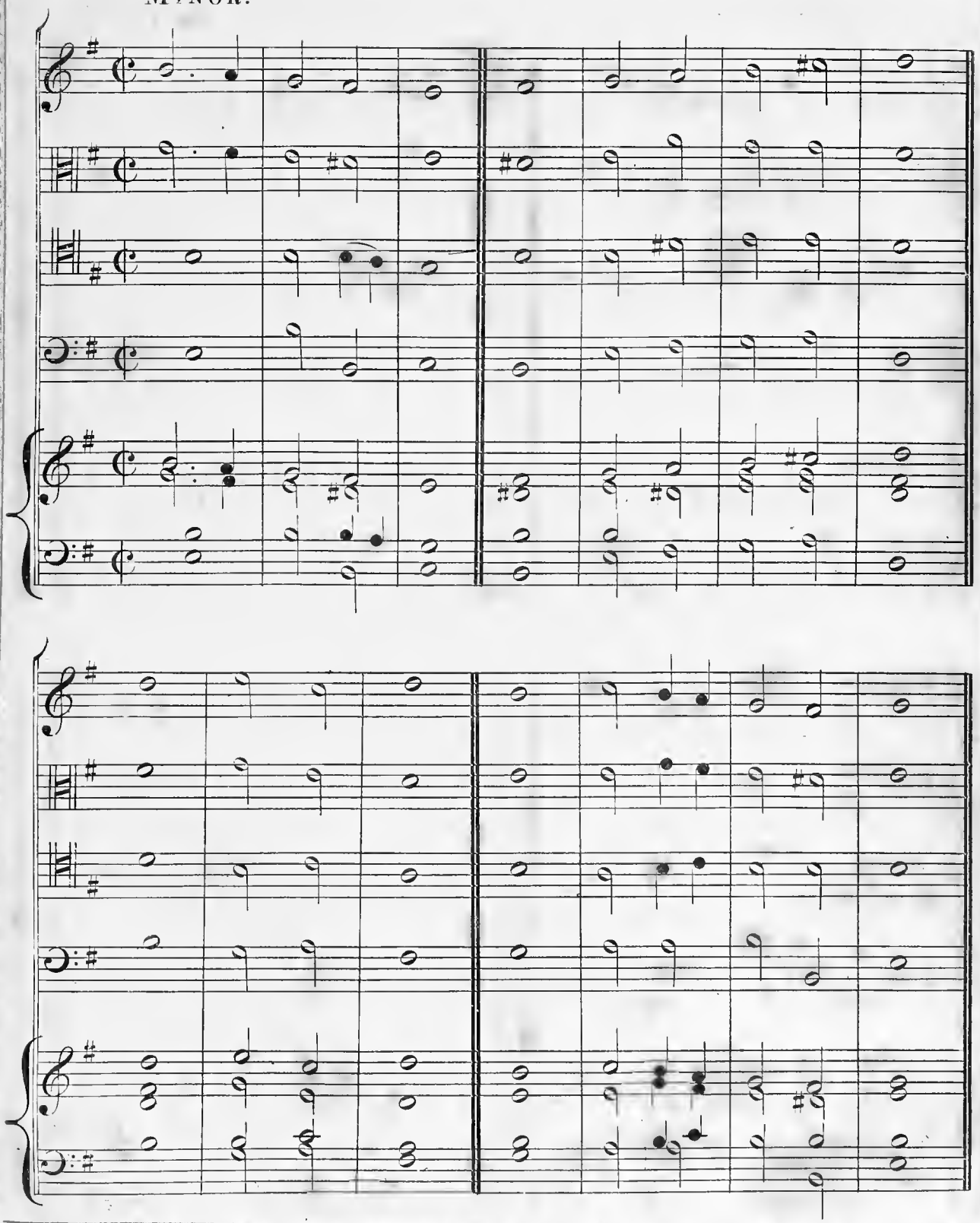

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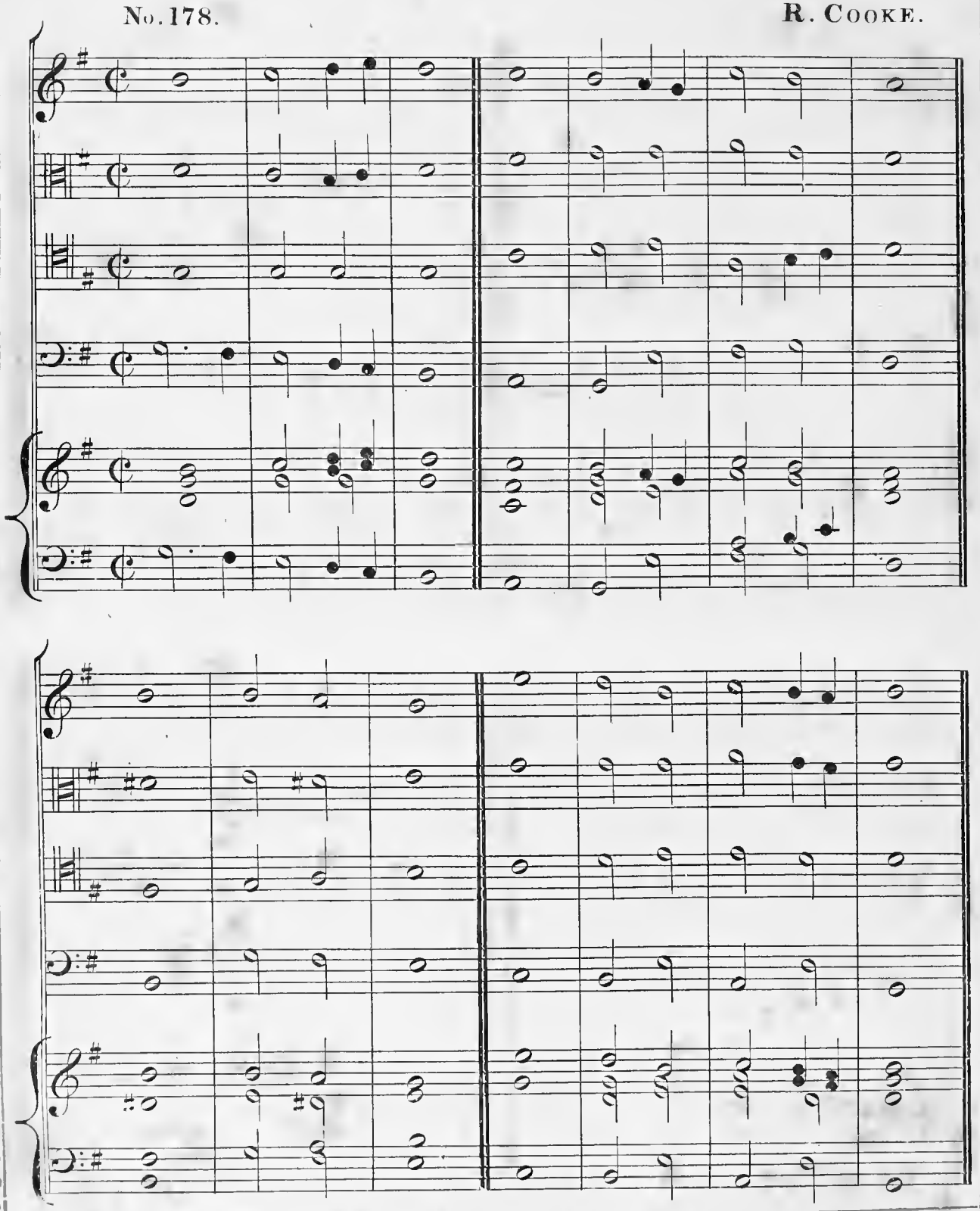

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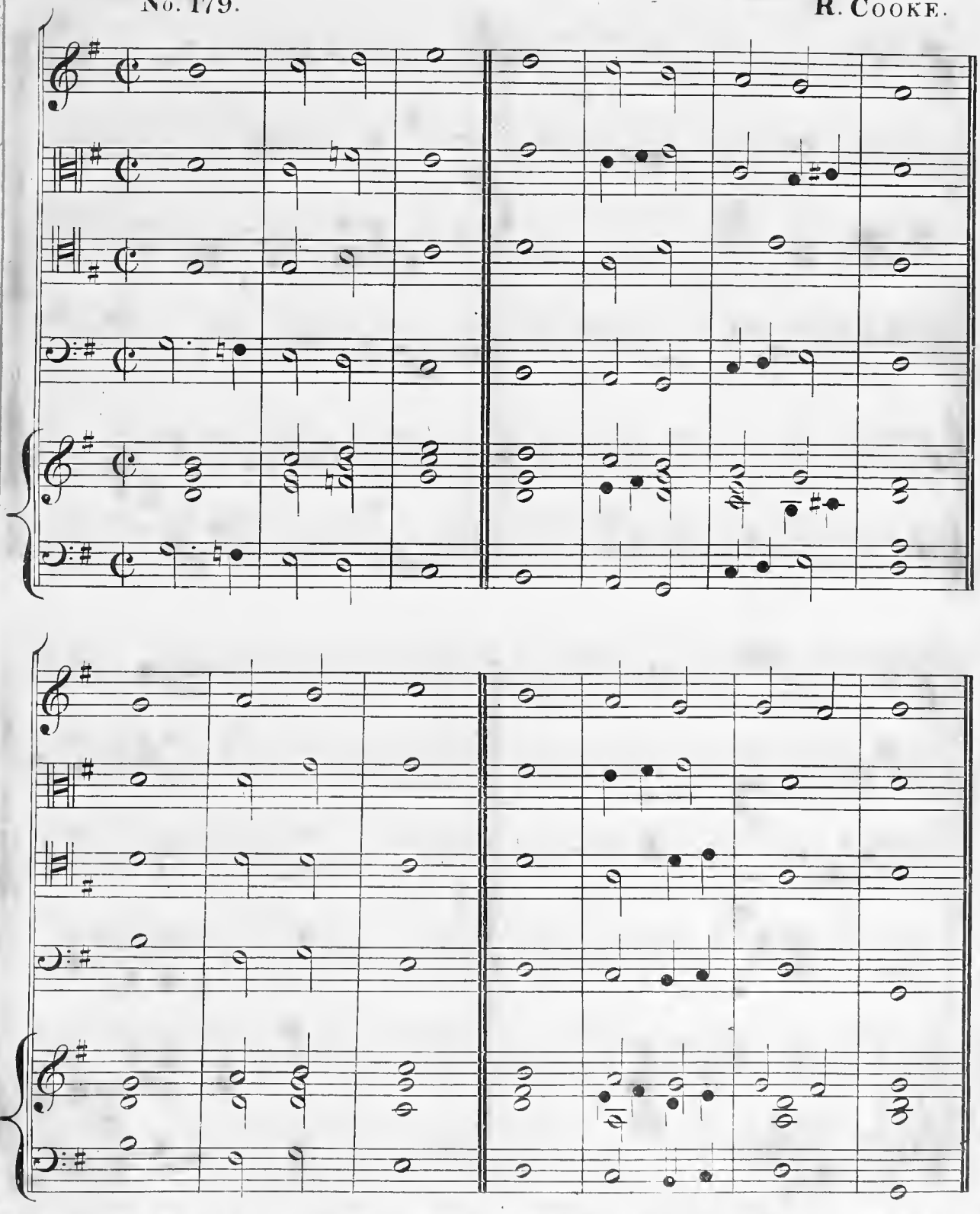

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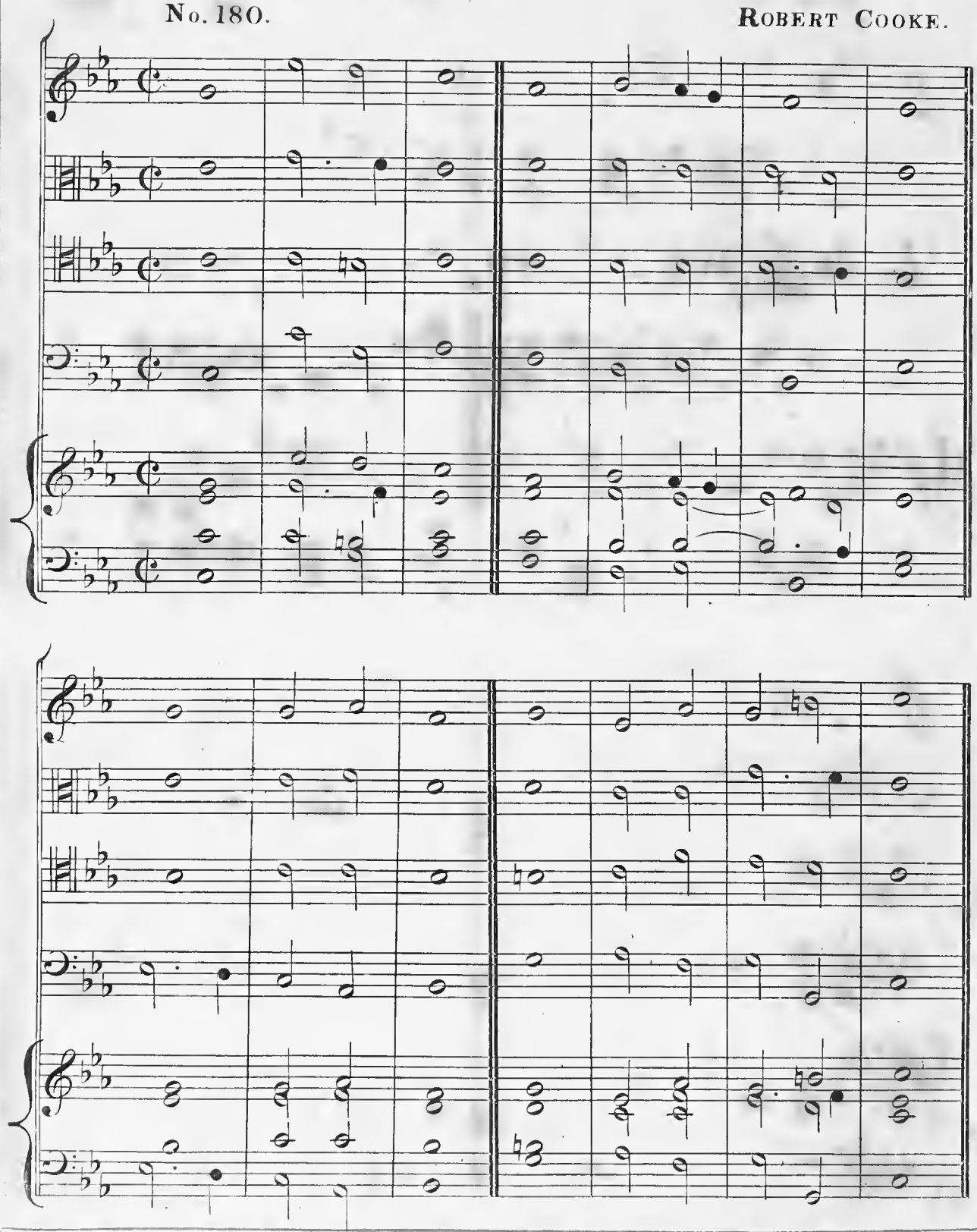
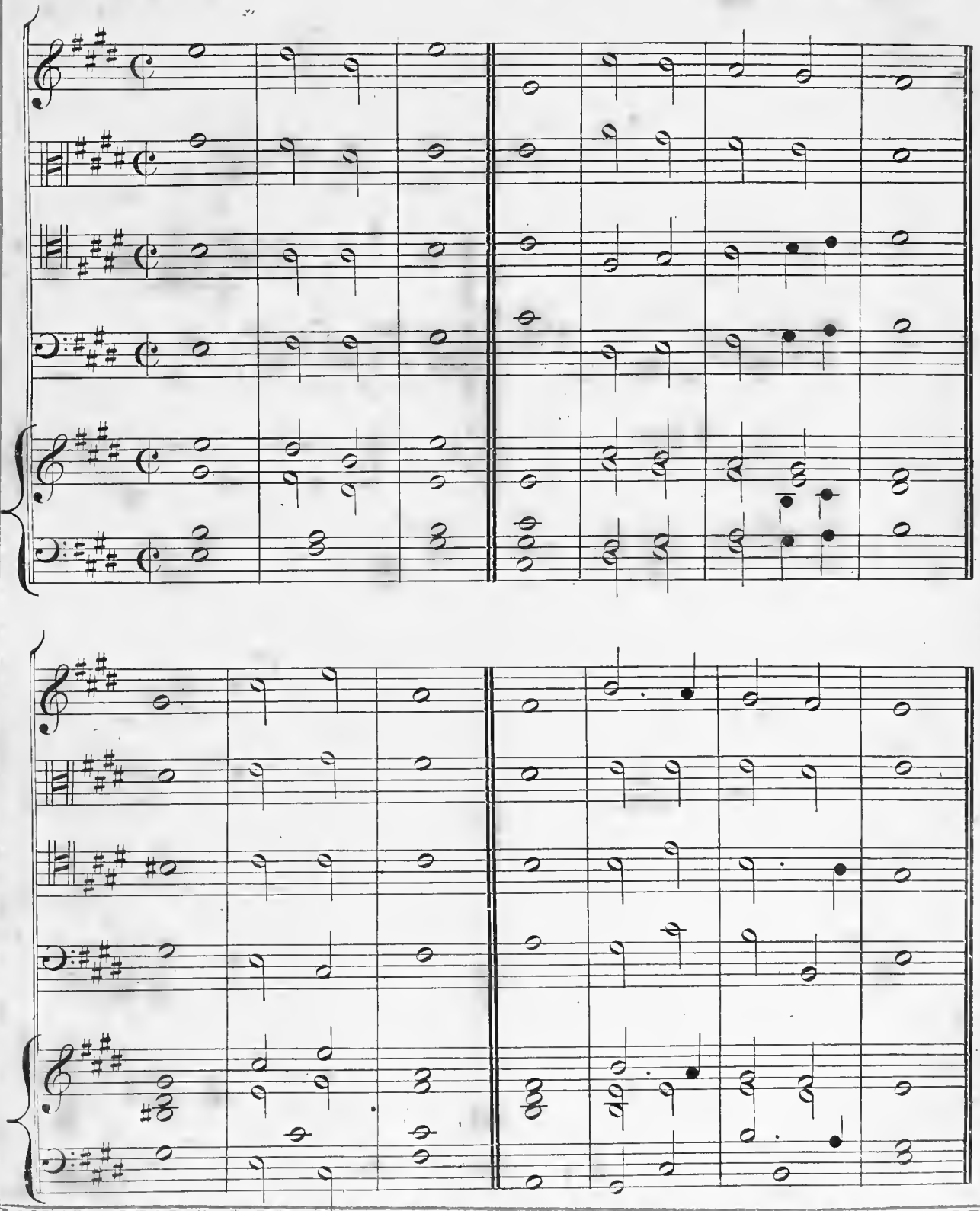


No. 181. JOHN DAVY.



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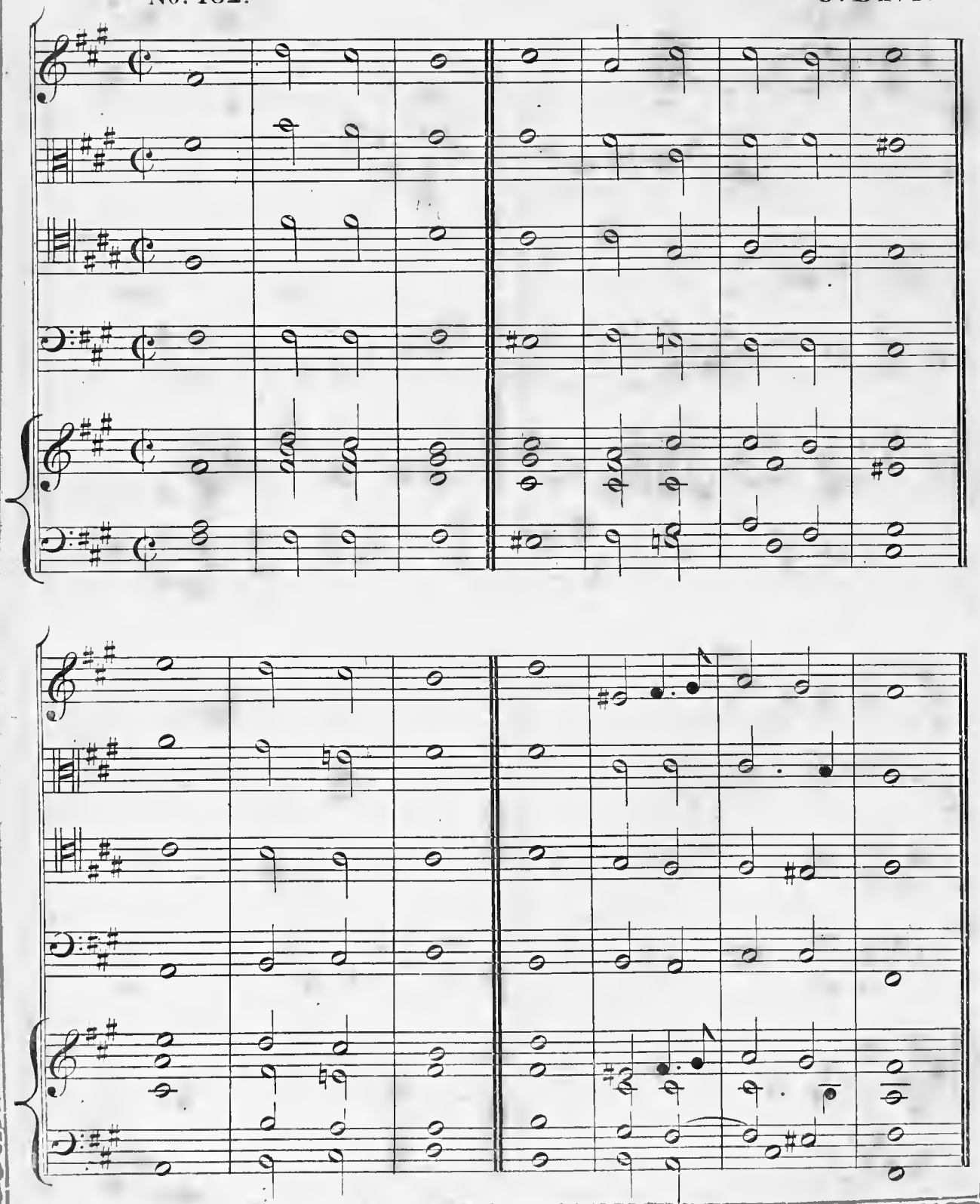
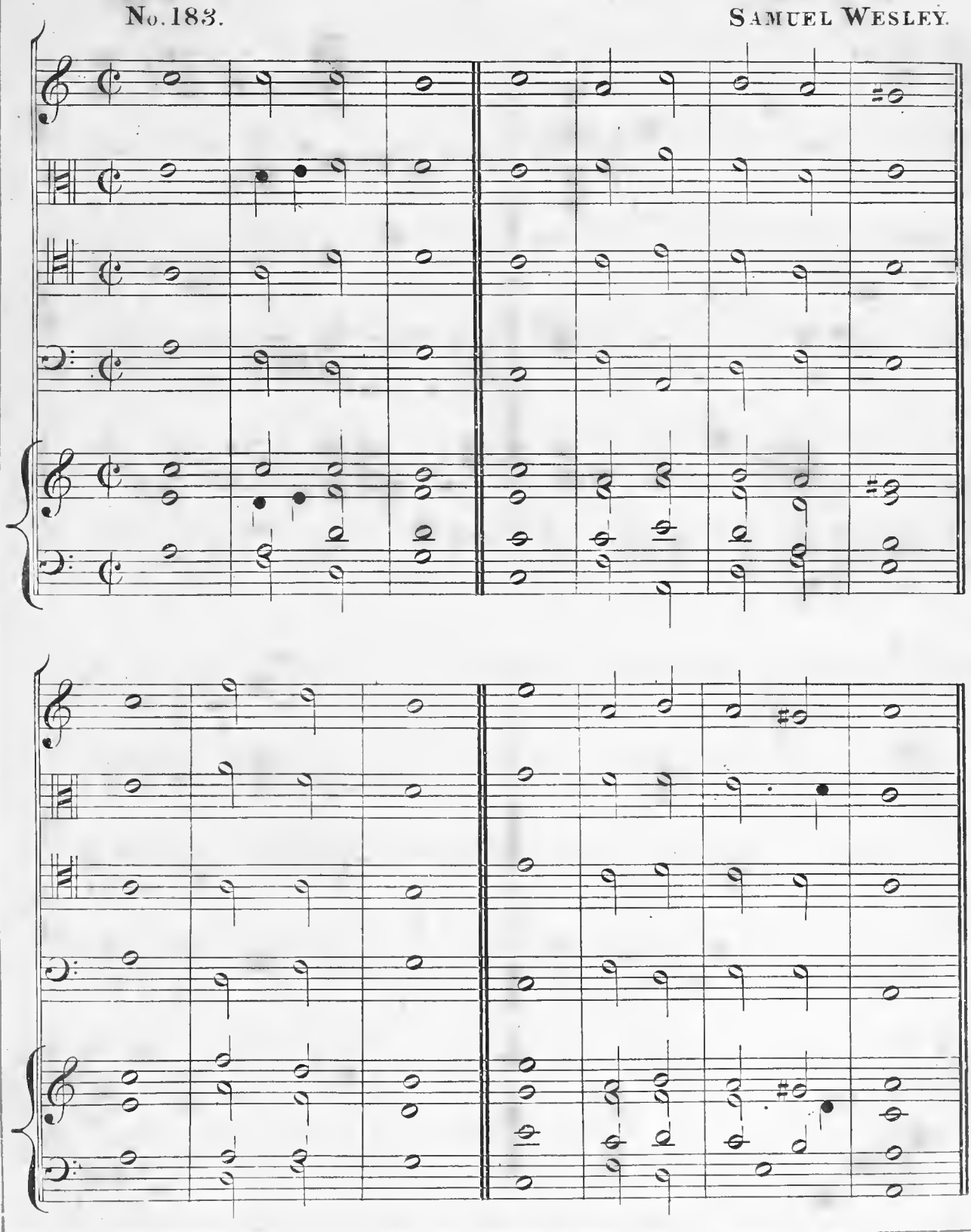


No. 183. SAMUEL WESLEY.



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